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filmindia

MAY 1944

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★ MAYA BANNERJEE
★ DAVID
★ NANDKISHORE
★ K. C. DEY

in

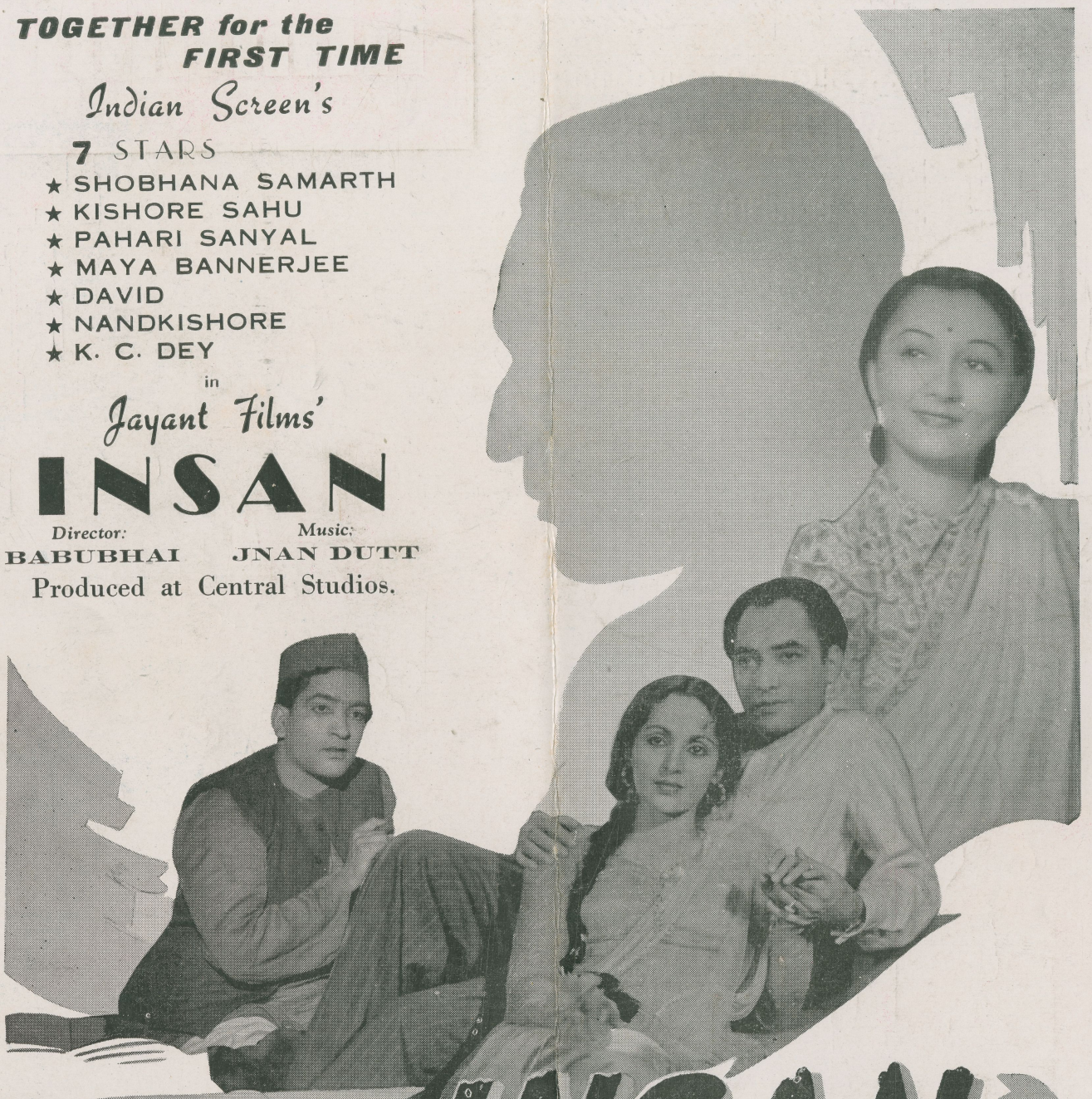
Jayant Films'

INSAN

Director: BABUBHAI

Music: JNAN DUTT

Produced at Central Studios.



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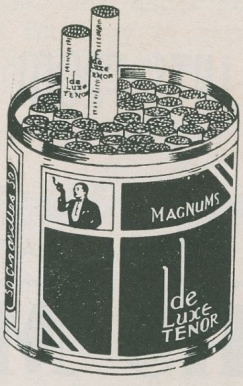

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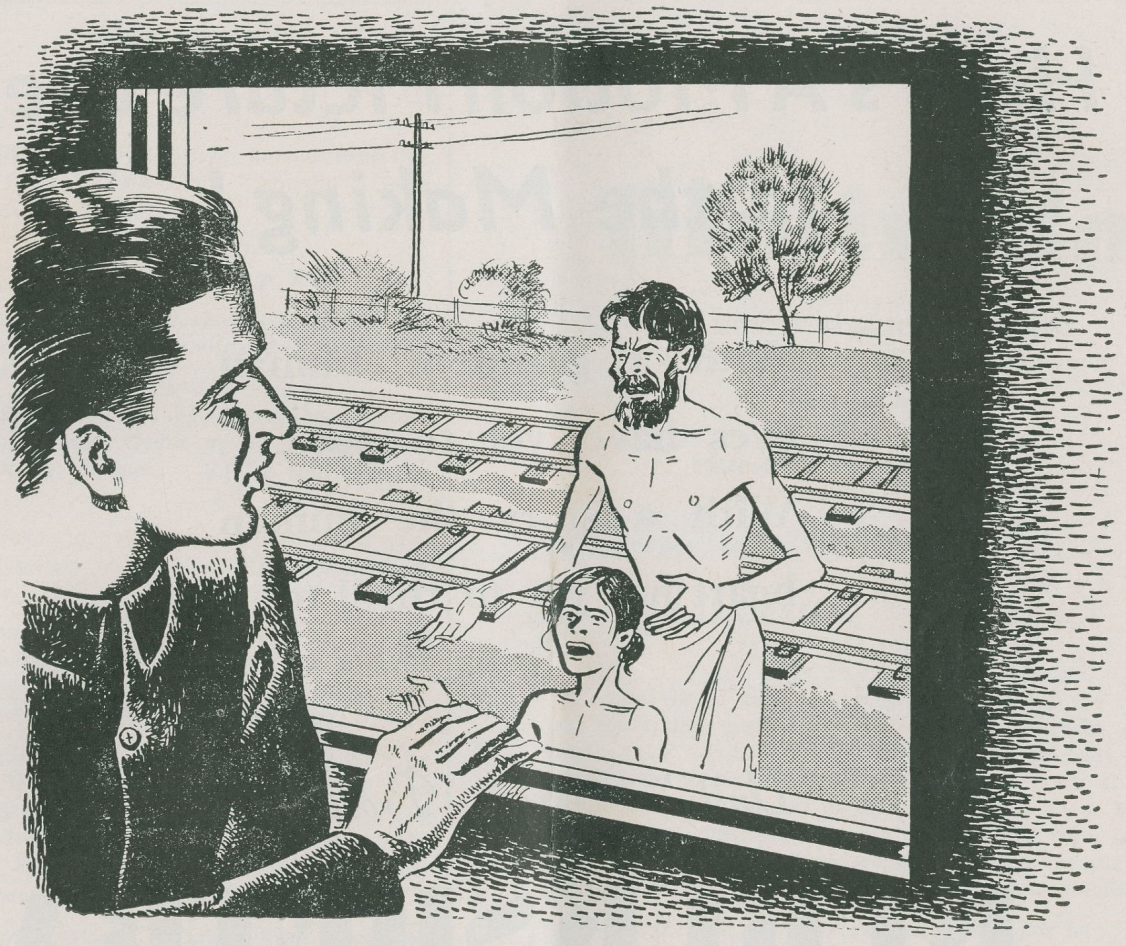

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MAY 1944

VOL. 10 NO. 5

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Slandering The Gods

The Hindu gods are in great danger at the hands of the Indian producers. At regular intervals every year, they are tossed about and mauled so badly that they seem to be in danger of losing their very divinity traditionally attributed to them. The way these Hindu gods make appearances at the slightest nod from Indian producers, it seems they are good-natured people who wish to oblige the Indian film industry and stabilise it.

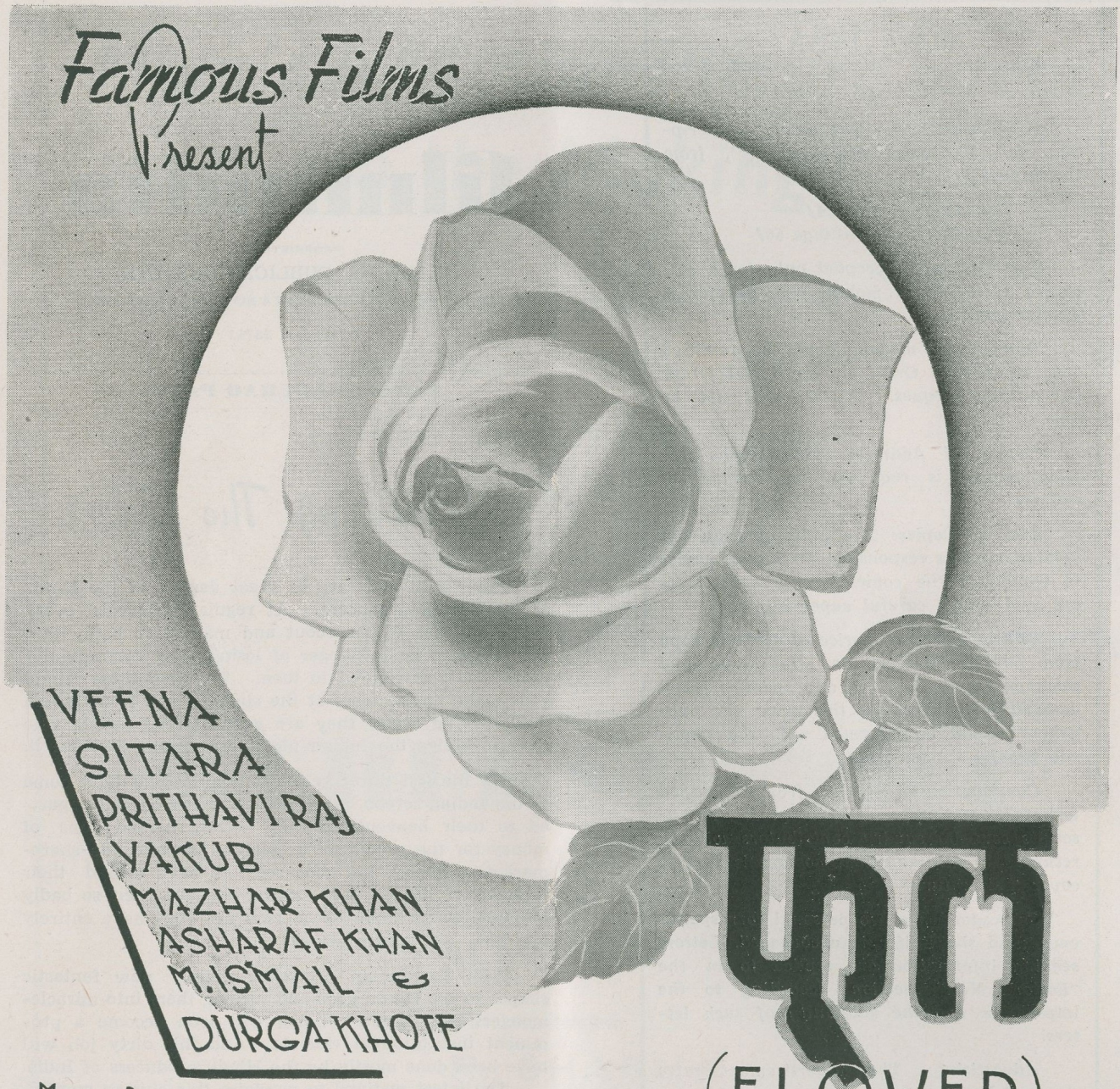
For the last thirty years, gods after gods have come to the Indian screen, made faces and danced and departed to their heavenly abodes, leaving behind tons of money for the producers to gamble away on the share-markets. Really, the gods seem to have missed their function of life or they seem to have been so badly seduced by the Indian producers that they have entirely lost their wits and bearings.

With the Indian producers giving new fantastic shapes to the Hindu gods and turning them into miracle-mongers, the Hindu religion will soon become a prominent institution of ridicule. And this dirty job will have been done mostly by the Hindu producers of India.

The latest pictures to proclaim this clumsy martyrdom of gods are "Mali" and "Pundalik". In the past, "Tukaram", "Surdas", "Tulsidas", "Bhaktaraj', "Dnyaneshwar" and many others have done their dirty jobs in chiselling off the deified divinities from our popular idols.

It is quite true that Indian producers need money for their adventures and misadventures of life but is it necessary that they should cheapen and libel our gods, as they do in most of our devotional pictures, to fill up their pockets? The way of devotion which our producers set out to prove as the only avenue of approach to Divinity, incidentally turns into a primrose path on which our deities are traded in and their divinity is debauched.

Famous Films
Present



VEENA
SITARA
PRITHAVI RAJ
YAKUB
MAZHAR KHAN
ASHARAF KHAN
M. ISMAIL &
DURGA KHOTE

फूल
(FLOWER)

Music By GULAM HAIDER

Director
K. ASIF

Produced Under the personal Supervision of
SHET SHIRAZ ALLI HAKIM

Producer
K. ABDULLA

AT SHREE SOUND STUDIO

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India Film Circuit
NEELAM MANSION, LAMINGTON ROAD, BOMBAY. 4

In "Ramanuj", Lord Krishna made numerous appearances at all odd places till one was fed up with his divine nuisance. In "Mali", the stone god Vithoba goes on an aerial tour and does the disappearing trick too often. And so on and so forth, till our gods do all the human acts from dropping their sweat to shedding tears and thus contribute to shake humanity's traditional faith in their divinity.

What is the actual effect on the modern human mind of these devotional pictures? In this competitive age in which human life is tossed about and tortured between its minimum needs and maximum desires, we are taught, through these devotional pictures, to practise an impotent philosophy of passive devotion to the Divinity and in the end wait for miracles to happen. The producer who is going to tell the starving millions in this country how and where to find their daily bread, will prove himself the messiah of the country. To preach a reactionary philosophy of prayer and blind devotion in an industrial age in preference to the spiritual and intellectual understanding of Divinity, is to lead the masses to a physical and spiritual ruination.

Of all people when producers like Shantaram, who brag about their progressive ideals in life, stoop to portray biographies of miracle-mongers, as he has done in "Mali", we can only conclude that the Indian film industry is doing a dirty turn to the nation.

It is a face that changes with moods. Sushila Rani gives some thrilling emotional drama in "Draupadi", a New Huns production.

Ranjits are fast transforming Mumtaz Shanti into an attractive woman in "Pagli Duniya".

Story Writers With Brains

Of all the different motion picture industries in the world, the Indian film industry enjoys an unique record of huge box-office failures of the largest number of pictures produced in a year. So many pictures fail so frequently that we are rushed to the conclusion that Indian producers produce only rotten pictures. The demand for the pictures, however, is so great that even a bad picture brings in some return and somehow manages to balance the financial budget of the producer. But because a bad thing pays sometimes, it is hardly a justification to keep on producing bad pictures.

And yet, no producer would willingly produce a bad picture if he can help it. The entire trouble seems to be the dearth of good stories. Though many producers have realised the vital fact that a good story is most essentiai to produce a good picture, they are just unable to get a good story for the very simple reason that we have no screen story-writers.

Never has an industry been so poor as the Indian film industry in the matter of the story material.

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Somehow, in the early days of the industry, producers grabbed at any story material that came along to meet the demand in a hurry. The result of this policy has been that several rotten stories became a feature of the Indian screen, helping the present-day story-writers to cultivate a notion that not much is required for the Indian screen and that what is required can be given by any writer of average talent.

We have, therefore, in our industry a host of story-writers without brains, whose brain product is regularly framed in celluloid and passed off as the standard productions of the country. If the industry therefore fails to get the vote and support of the intellectuals in the country or to secure a market overseas, it is entirely due to the lack of story-writers in the country.

An industry that has continuously to buy material from an orthodox and out-of-date writer like Mohanlal Dave, who has been continuously propagating obsolete and putrid themes of old Hindu life during the last thirty years, must be in a pitiable state of development. No one grudges the money Mohanlal Dave has made in this industry of fools. But to advertise his work as the standard literary work of our industry is certainly an outrage on our cultural traditions.

We do not have story-writers at all who can give us progressive story material which can make a better motion picture than a book for reading purposes. The present story-writers that are found in the industry utterly lack the power of visualisation which is so essential for screen writing. Stringing together a number of melodramatic sequences which together fail to create even an ounce of drama, is certainly not story writing for the screen.

Unless the screen writer turns his eye into a camera lens while writing the sequences, he cannot possibly give up a photographically sound situation. A general defect in our screen writers is that they are viciously verbose and are so much lost in their pedantic verbosity, that they are prepared to come to grips with anyone at the slightest provocation. These are men who are anxious to pour hot and boiling words into a story, thinking that such words constitute a drama and entirely forgetting the cardinal truth that a motion picture requires so much constantly moving action.

Appropriately enough, good stories have only been got from those writer-directors who write and direct their own pictures. These men not only know the directing end of motion picture making but also know the editing job and are thus completely qualified to construct a motion picture on paper.

It is, therefore, obvious that our present-day story-writers, if they at all wish to be eminently successful at their present-day jobs, they should go through the complete motion picture production mill and get first hand experience of how scenes written by them are being actually picturized. Unless and until this is done, we do not see any prospects of getting the ideal motion picture story from our present-day screen writers.

Alone EACH ONE WAS IRRESISTIBLE!

Together THEY ARE TERRIFIC!!

Leela CHITNIS
JAIRAJ
ASHALATA
IN
BOMBAY TALKIES'

Char Ankhen

Directed by
SUSHIL MAZUMDAR

THE PICTURE
THAT WILL
WRING YOUR HEART-STRINGS

WITH
PITHAWALA, NAND KISHORE,
SHARIFA, KAMTA PRASHAD
&
MAHINDRA PAL

Watch

FOR

"JWAR BHATA"

"BHOOKH"

"AKASH DEEP"

All from

BOMBAY TALKIES

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Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

FILM ACADEMY OF INDIA!

An advertisement in the dailies announces a new session of the Film Academy of India to begin from the 15th June 1944, and incidentally invites new applications before the end of April.

Which all shows that Shantaram is still as keen as ever about the Film Academy which he started last year. Perhaps with his usual knack for getting unexpected luck, the academy has also become a paying proposition to Shantaram. That can be one substantial reason why Shantaram is advertising for new applicants remembering that last year the applicants had to pay pretty stiff premiums to get into Shantaram's Academy.

What we want to know, however, is about the Academy's training last year. In the absence of an official report from the Academy, we do not know what training Shantaram gave to the students of last year, who had paid rather heavily for the same.

It is usual for educational institutions, especially in their early years, to issue annual reports describing the work done by them during a year. Shantaram's Film Academy does not seem to have done this, as we have not yet received any report for publication—not even a recent photograph of Shantaram sitting in the midst of the students with his legs crossed and his curly hair close-cropped.

On the other hand several people have been writing to us complaining about the lack of theoretical training in the Film Academy. The whole affair does not seem to be quite satisfactory and yet another call for new applicants has been sent out.

If we remember rightly, Shantaram had promised to utilise the profits of the Academy to develop the institution further to enable it to become a model of its type. If Shantaram remembers this promise, he ought to publish the year's balance-sheet proving that the profits, if any, have not gone into his own pockets.

Till Shantaram puts all his cards on the table with the same missionary zeal with which he started the Film Academy, we are afraid, the institution is not going to get many new applicants for the new session.

We also want to know how much exactly have the students of last year learnt in return for all their expenses.

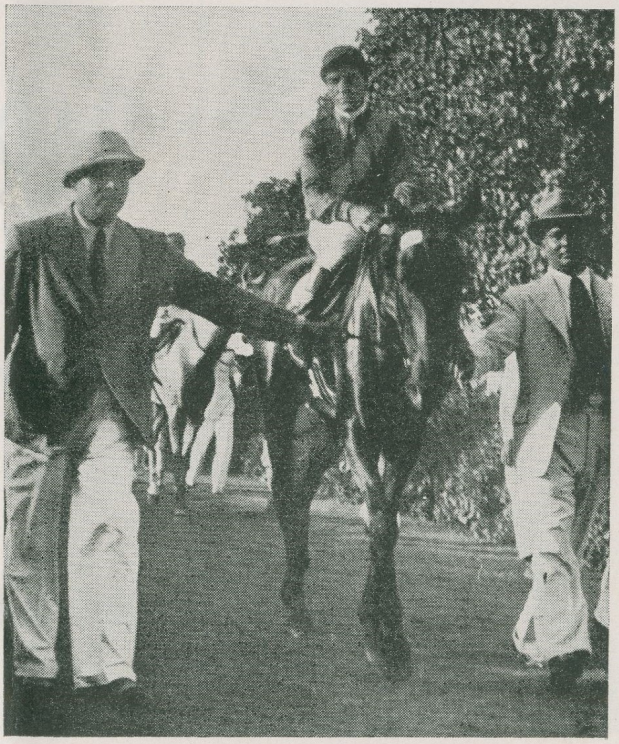
MARATHI STAGE CENTENARY

The Marathi stage recently celebrated its centenary in Bombay by waking up some of the retired fossils to sport the grease-paint once again and by calling upon all and sundry to join in community shouting in praise of the giants of the past.

Professional speakers spoke of the hundred-years' glory of the Marathi stage and waxed eloquent about the giants of the past and their great deeds and services. To a realist like me it all sounded like so much loose talk because after a hundred years' opportunity to stabilise this art, today we can not find the Marathi stage anywhere even with a microscope.

An art, in which the male has still to don the sari to present a 'woman' to the world after its existence of a hundred years, must indeed be an impotent and poor art. I cannot understand what is there to brag about the Marathi stage and its hundred past years seeing its present decadent state.

That old tired man, Narayan Rajhans (Bal Gandharva) still wears a sari at 55 and apes the woman to earn a precarious livelihood. And at one time, this man



Mr. Baburao Patel leads in "New Jack" jointly owned by Mr. Patel and Mr. D. K. Parker when it won the Netherlands Plate on 1st April. The horse is named after the press which prints "filmindia".

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ART PRODUCTIONS

India's Greatest Enemy is

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MAZHAR KHAN

fights this National enemy

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Starring :

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- ★ Ullhas
- ★ Yakub
- ★ Mazhar Khan
- ★ Moti
- ★ Gulab
- ★ Misra

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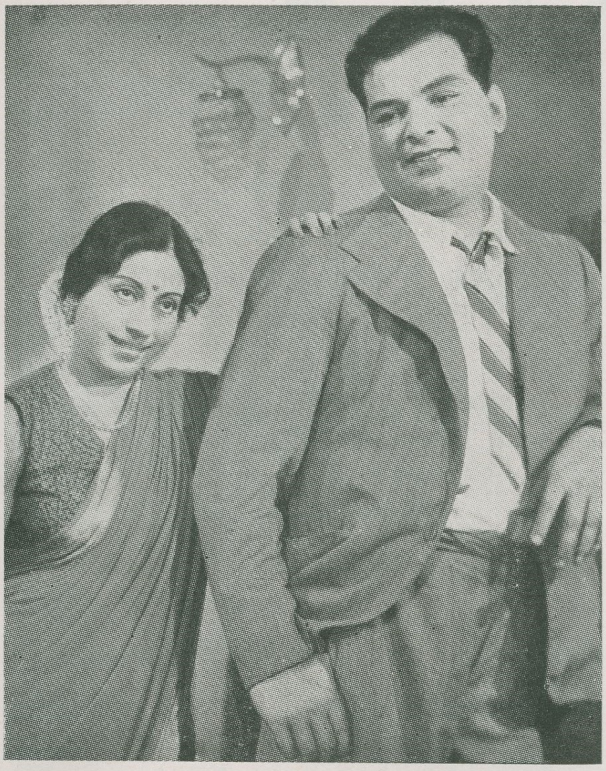

Monica might need a ladder if a kissing situation arises with Lala Yakub in "Harjai". But Director Kedar Sharma won't risk anything so realistic in the Ranjit Studio.

was the pet craze of millions of Maharashtrians. If after all his years on the stage and after all his popularity, this old favourite can not retire from the stage to enjoy a well-earned rest, what sort of a business is this so-called Marathi stage and what dividends does it pay to its devotees?

No one denies some little art that once flourished from the Marathi stage, but there has been something radically wrong with its commercial side, all these hundred years, seeing that Maharashtra can hardly present today even a single economically sound dramatic company to the people, in spite of a hundred-years old tradition.

This, in fact, seems to be a major defect with all Maharashtrian concerns, be it a dramatic society or a shoe-manufacturing factory. That intellectual 'animal', the Maharashtrian, gets inebriated too soon with a small slice of success and soon throws discretion to the winds and himself into bankruptcy.

Those who have served the Marathi stage during the last century, in one capacity or other, have not been practical men with any commercial intelligence. They have always lived on one another till they ruined themselves and others too. Some dramatic companies which had for a time attained unchallengeable positions due to the happy assembling of several popular artistes soon broke up because individual ambitions, nursed by success, remained unsatisfied and one after another popular artistes deserted the parent company to struggle through a precarious existence themselves.

It is almost a criminal trait in the Maharashtrian's character that he will either have all or nothing. Proprietors of companies who taste success after struggling for years quickly assume tyrannical attitudes and are never willing to share their success even with those colleagues who have directly contributed to their own success. This dog-in-the-manger policy, which distinguishes the average Maharashtrian businessman, has been responsible for ruining many a well-established business concern.

Take the instance of the Maharashtra Film Company, once at the zenith of its success and popularity, it is not even a name today. Thanks to that obstinate artist, Mr. Baburao Painter, who made himself a most clumsy dictator one could ever imagine. Baburao Painter's attitude drove Shantaram, Damle, Fatehlal and Keshavrao to start a new concern of their own.

Once again these four persons, Shantaram, Damle, Fatehlal and Keshavrao, began a titanic struggle to succeed. In poverty, as long as real success eluded them, they fought like brothers of the same blood.

And then success came their way to crown their struggles. In a minute the mental world of the Maharashtrians changed. One of them became a dictator, the others lived to be jealous. For years this mental struggle went on till Keshavrao first left Prabhat and then Shantaram did.

The girl with the funny eyebrows, Nur Jehan, comes to the screen in "Lal Haveli", a picture of Bombay Cinetone.

"SHUKRIYA"

WHAT THE NOTABLES SAY:

"IT IS AN EXCELLENT PRODUCTION"

—The Hon. Sir Manohar Lal, Finance Minister of the Punjab

☆

"A CLEVER STORY HANDLED IN A MASTERLY WAY, "SHUKRIYA" IS NOT ONLY ENTERTAINMENT BUT A PICTURE WITH A LESSON TO TEACH"

—Dewan Bahadur S.P. Singha, M.L.A. Registrar, Punjab University

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"SHUKRIYA"

A SIGNIFICANT SOCIAL SATIRE
WITH A MILLION LAUGHS AND

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THIS SENSATIONAL TALWAR PRODUCTION IS DOING ROARING BUSINESS AT CALCUTTA & PESHAWAR AND RAISING THE ROOF AT

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TALWAR PRODUCTIONS Ltd

NEW WEST END, BOMBAY

Kanaihyalal does a bit of flirting under the umbrella in "Lal Haveli", a picture of Bombay Cinetone.

Today, Keshavrao Dhaiber, once a fifth partner of Prabhat with lakhs as assets, is a servile director in Minerva Movietone drawing a few hundred and walking to his work, when once he would enact even his romance in a motor car.

Shantaram, divorced from his more artistic partner Fatehlal, has started Rajkamal and produced "Shakuntala", a picture the old Prabhat would never have tolerated—so poor is it in art and artistic.

And Prabhat, itself, with the remaining partners and another Maharashtrian added in Baburao Pai, has become a graveyard of memories, from which even the dead spirit of art does not rise.

That is what some Maharashtrians have done to Prabhat, the one-time temple of people's entertainment and on the very crest of its success.

The Maharashtrian, as a rule, has too poor shoulders to bear the weight of success gracefully and he is usually in the greatest danger when he begins to hear the echoes of his success. While the Gujarati becomes more and more stabilized with success, the Maharashtrian becomes more and more accessible to failure.

In Maharashtra, there is not a single multi-millionaire, nor a single business magnate in any field to compare with such men found in the Gujarati and the Marwari communities. The main reason is that the Maharashtrian is too intellectual an animal to learn from others.

These people have no reason to congratulate themselves on the occasion of the centenary of the Marathi stage. Most of the persons who lectured there in stentorian tones must be kicked on their pants. Like coroners they were holding a glorious post-mortem on a dead corpse that is Marathi stage today.

Little squirrels like Motiram Rangnekar and P. Y. Altekar are trying to revive the hundred-year old Marathi stage and put life into the dead corpse. However noble their intentions, their puerile efforts excite more ridicule than admiration. These little fellows often do not know from where their next meal is coming and they are trying to rewrite history.

The motion picture industry has knocked the last spots out of the Marathi stage, because the talkies found the stage in a disorganised and decomposed state.

The Marathi stage is a dead corpse and any amount of post-mortem harangue by tired fossils and temporary ticklings by little squirrels will not help to revive what has been methodically throttled for years by criminals of commerce.

Why then hold centenary celebrations and bring into limelight a community of fools who do not even know which side their butter is buttered?

AMBALAL'S SILLY STUFF!

The whole of last month my one anxiety was to escape the name of Ambalal Patel and his torture film about the rationing card. Even at the exclusive Metro, my heart sank into my shoes when I was confronted with Ambalal's celluloid torture. Go where you might

Ullhas needs tidying up by Suvarnalata in "Bari Baat", a Mazhar Art picture.

PRADEEP PICTURES

A Mere Maid whose deeds of bravery are recorded in the pages of history with letters of blood!

The most spectacular historical hit of the Indian Screen!

PANNADAI

Unique in respect of Splendour, Beauty, Drama and Entertainment.

Starring: ☆ DURGA KHOTE ☆ CHANDRAMOHAN
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Story & Dialoques by:
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Songs by:
PANDIT INDRA

Produced by:
KAMALABAI MANGLOREKAR

PRADEEP PICTURES,
213, CHARNI ROAD, BOMBAY-4

you could not have missed A. J. Patel's torture film, abusing your peace of mind either in English or in rotten Hindustani.

It was all about a ration card which the Rationing Authorities want us to deposit behind in the city whilst going out. Everyone in the town knows about this as we can no longer buy any food without presenting our ration card. But somehow, probably through some strange nightmare, that all-wise guy Ambalal Patel seems to have thought that no one knew about this great rationing secret and he insisted on doing us all a favour by divulging it in some putrid celluloid.

He therefore went out and shot a film of two students going on a vacation. The fact that the students looked like luggage-clerks in the railway is hardly a compliment to the intelligence of Ambalal Patel.

One of the students knew all the ropes and he deposited his ration card at the kiosk while the other one did not. When the good one returned from his vacation, he found the bad one in the hands of the police. We did not mind the bad one going through a penal servitude, but it gave Ambalal Patel an opportunity to unwind one of the most impotent harangues ever given on rationing. So many times did I see this film that I would rather prefer to die of starvation than go after that ration card which provoked the vegetarian Ambalal Patel to produce a film and provide us with a living death.

It beats my imagination how modestly intelligent government authorities can accept such silly trash and thrust it on a long-suffering public. Not yet has Ambalal Patel produced a single good short under the banner of the Educational Films of India. And yet, strangely enough, almost every stinking celluloid bearing A. J. Patel's name has been purchased by the government and unceremoniously thrust on a patient public.

If Ambalal Patel of Central Camera Company is privileged to enjoy the intimate friendship of Mr. Claude Scott, the Director of Information, and of Mr. Bruce Newberry, Film Adviser to the Government of India, we would not grudge him the honour so long as Ambalal does not indulge in unwelcome infiltrations into the field of educational films, seeing that Ambalal's own education does not qualify him to handle this highly intellectual work.

We have had enough of Ambalal Patel's silly films on the Indian screen purchased with the tax-payers' money and we issue a precise warning that any more of this stuff will only provoke us to place all the cards on the table.

YOU WILL HARDLY BELIEVE

That when people can't identify Shantaram's "Shakuntala" with Kalidas's, Shantaram thinks they have developed a hard skull. Right, only those with the soft ones think that Shantaram has improved on Kalidas.

That the deer in "Shakuntala" has now grown big and dangerous and Jayashree can't play with it any more. Shantaram is now looking out for new pets to keep Jayashree amused at home when he goes to the studios.

That Shantaram's new one, "Parvat Pe Apna Dera" is a story released by Dewan Sharar from his camp in C. C. I. You must therefore expect it to smell a bit, enough to give Shantaram a dizzy gait.

That Sardar Chandulal Shah thinks, and loudly at that, that by giving a bad review of "Shankar Parvati," Baburao Patel hopes to add some more weeks to the run of "Draupadi."

That for a mighty intellectual like Sardar Chandulal to seek such an unintelligent mental escape to cover his wrong calculations in "Shankar Parvati" is, to say the least, rather pitiable.

That Sardar Chandulal and others should have by now realised that if Baburao Patel can run "filmindia" without the least sympathy from producers, "Draupadi" can also run on its own merits, without its producers having to be ashamed of it.

Stripped of modern upholstery. Motilal doesn't look much of a glamour boy in "Pagli Duniya", a Ranjit picture.

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Presents

SHARARAT

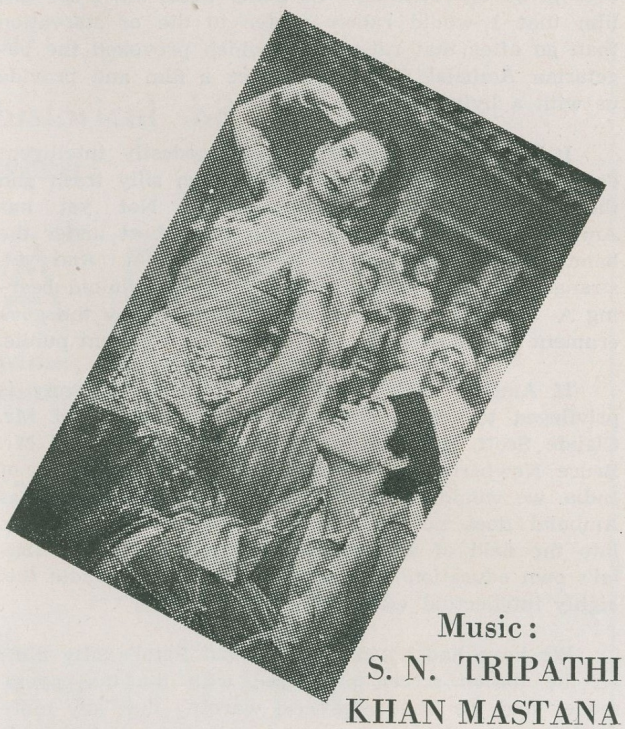
The most tickling laugh-drama ever made

Starring:

KISHORE SAHU
PRATIMA DASGUPTA
RAMESH GUPTA
MAYA BANERJI

with

RANI BALA - GULAB - MONI CHATTERJI
& OTHERS



Also introducing

SUSHIL SAHU

The new laugh-man

Produced & Directed by

KISHORE SAHU

Music:

S. N. TRIPATHI
KHAN MASTANA

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HINDUSTAN CHITRA

ALICE BUILDING,
HORNBY ROAD, BOMBAY

That any amount of counter-propaganda by paid and unpaid pseudo-journalists of the North, South, East and West is not going to sabotage the success of "Draupadi." The picture is already a success even before its release, so hot is its blast.

That Director Chaturbhuj Doshi wonders "what sort of a friend is this Baburao Patel?" He can answer that himself by giving us a swell picture and then watching the critic waxing eloquent.

That Sadhona Bose has adopted a new slogan. "I dance for the people." Does she mean people in the C. C. I., Radio and other clubs? These people will be wondering what "Bhook" (Hunger), her new dance number, is all about!

That Uday Shankar dances "for the Gods" and expects ordinary mortals to pay for his hobby.

That between Sadhona and Shankar what do the masses get? Perhaps they do not even know what strange birds these, Sadhona and Shankar, are. A case of ignorance being bliss.

That journalist Vasan of Gemini Studios, Madras, threatens to produce cartoons now. One wonders what he has been producing so far? Were they not cartoons? Perhaps this time he is himself going to star as the Mickey Mouse of India. Good luck to him. Vasan will make a good Mickey Mouse.

That after reading the constantly anncying publicity slogan, "Filmistan Forges Ahead," people want to know where is that "Chal Chal Re Nav Jawan," though a year has now passed since the picture went on the anvil.

That it is now time for Naseem to have a third baby and yet Rai Bahadur Chuni Lall won't complete his first picture. That is hardly fair to Naseem.

That an exhibition of all gold medals earned by Director Vijay Bhatt of Prakash for "Bharat Milap" and "Ram Rajya" is to be held shortly with Sardar Chandulal Shah presiding. We wonder whether all the eight Evergreens have also been taken as partners in that gold.

That the goldsmith who made all those medals will not be invited to the exhibition as he might give the designs away.

That the orthodox Hindus of Bombay now want Vijay Bhatt to become the next president of Hindu Mahasabha for producing "Ram Rajya" and saving Hinduism from going to dogs. But the vegetarian Bhatt is too scared of the non-vegetarian Jinnah at whom the President has to spit in duty bound.

That as a consolation Vijay Bhatt will be permitted to preside on the Sisters' Day at the Vanita Vishram Hall. This will, of course, suit the modest Bhatt very well and Homi Netarwalla can brag loudly about the manly presence of Vijay Bhatt. The other seven Evergreens will provide the chorus.

That Ceylon seems to have officially refused permission for the production of "Buddha" by Prakash. The Ceylonese gave a patient hearing to Publicity-manager Bhadrakumar Yagnik, but at the end they could not make out whether Prakash wanted to produce "Buddha" or "Christ."

That Bhadrakumar Yagnik returned home with the impression that Ceylonese can't understand English—not his at any rate.

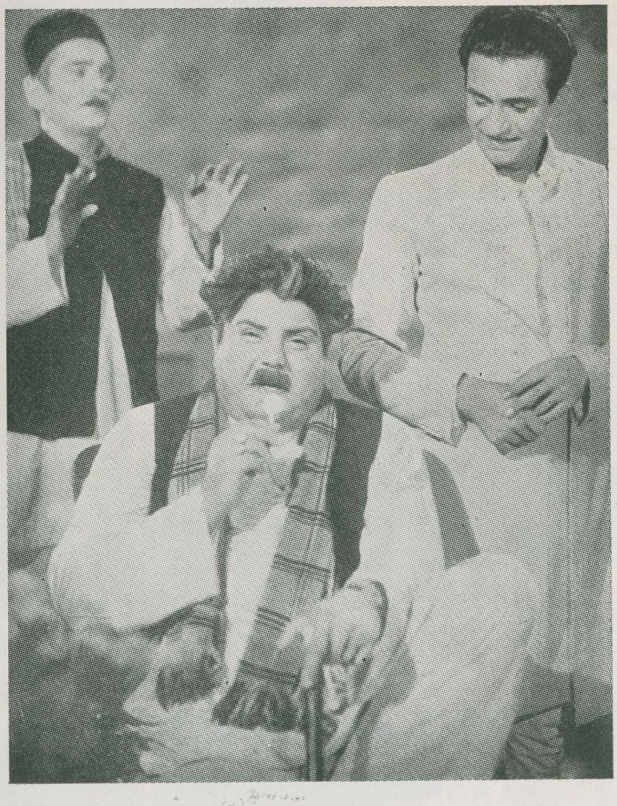
That now Prakash people intend to produce a picture on Basic English with Bhadrakumar as the hero, Homi Netarwalla as the villain and Vijay Bhatt as the school-teacher, and of course Shobhana as the heroine.

That having lost hopes in "Buddha," Vijay Bhatt will now produce "Samrat Vikramaditya" the life of that "Hindu" Emperor who ruled over India when there were no Mahomedans, nor any Muslim Leaguers, nor even the word Hindu.

That the recent explosions in Bombay were unfortunately too far from our film studios, otherwise we would have got some relief from the present-day headaches which our producers keep on producing.

That after the explosions Dewan Sharar drank tons of water causing water shortage in the city. "I didn't know water tasted so fine." He must have said that.

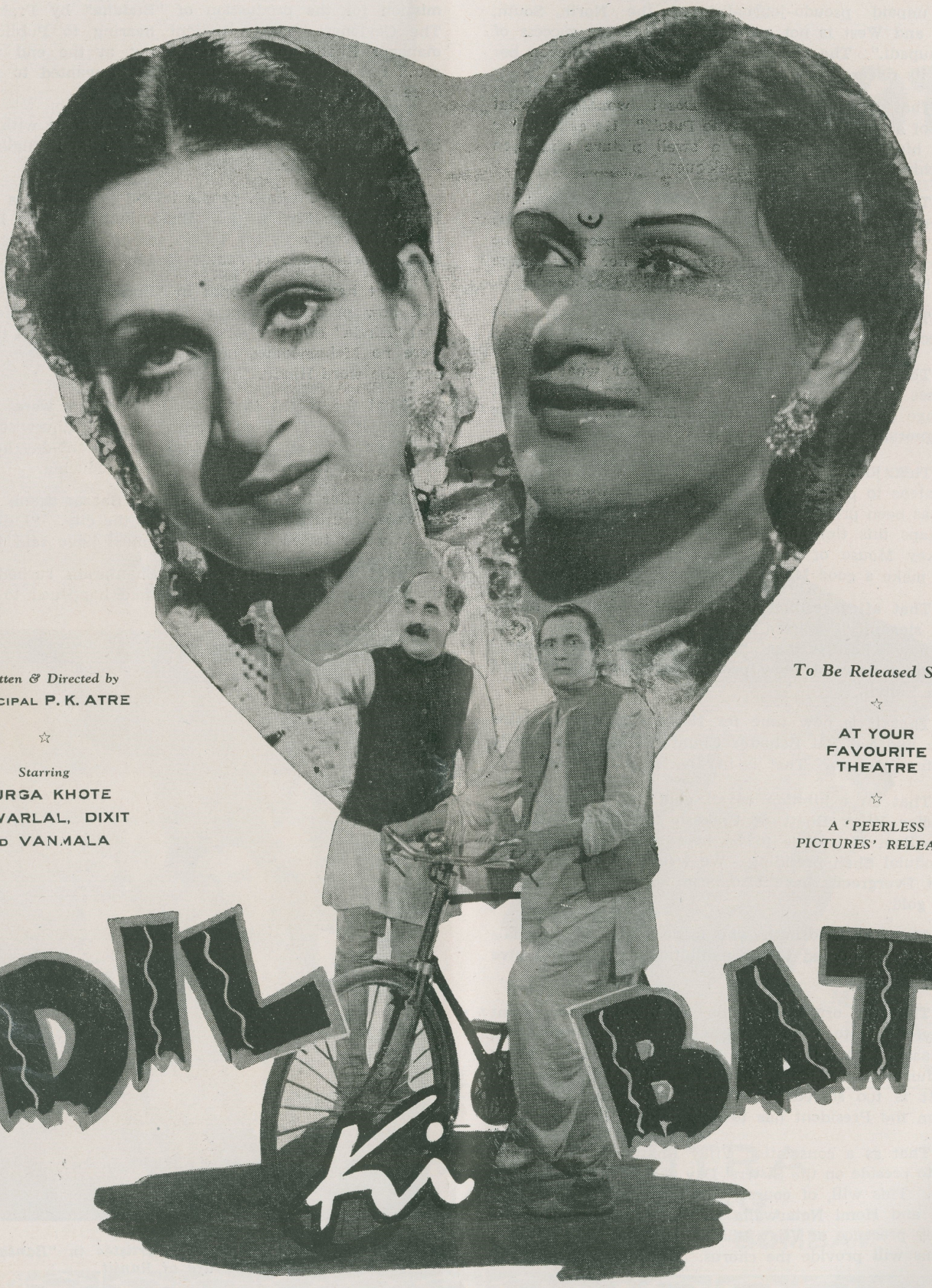
That after the explosions, Shantaram rushed to the Novelty and wondered what had happened to the



Dixit beats a big brigade of artistes in "Bansari", a social picture of Ranjit.

OF HUMAN HEARTS----

HERE AT LAST IS THE STORY REVEALING
THE HEART-ACHES OF EVERY YOUTH
& GIRL IN 1944'S GREATEST COMEDY HIT!



Written & Directed by
PRINCIPAL P. K. ATRE

☆

Starring
DURGA KHOTE
ISHWARLAL, DIXIT
AND VANMALA

To Be Released Soon

☆

AT YOUR
FAVOURITE
THEATRE

☆

A 'PEERLESS PICTURES' RELEASE

Distributors for South: INDIA FILM CORPORATION, GULBARGA

dock ghatis who used to see "Mali." Someone told him about the explosions and Shantaram wondered how people could treat him so shabbily. They say he took home a morning Marathi paper, but there was no news in it is as the explosions took place in the afternoon.

That the explosions woke up Baburao Pendharkar and he realized that "Draupadi" was half completed by some one else. Poor man he was hearing Sushila Rani's music in his dreams. Really, these explosions are very rude.

That the explosion dissolved many a bladder stone in the industry, according to Producer P. B. Zaveri who optimistically expected the bania producers to go to Kathiawar overnight.

That Sardar Chandulal Shah says that he supplied a better explosion in "Shankar Parvati" when he made Arun do the La Conga in imitation of Madhav Menon's Tandava. Incidentally, it turned out to be an explosion of intelligence.

That hearing the explosion Kikubhai Desai and Chhotu Desai exploded simultaneously and gave a trailer piece for Jayant Desai's "Zaban." Of course, their joint zaban can't be repeated in society drawing rooms.

That after the explosion Publicist Vasant Marathe found Distributor V. R. Mehta in dead faint holding the feet of his goddess in an inner room. Marathe sprinkled the sacred cow's urine and revived the devotee.

That since the explosions, Kapurchand and Kevalchand have been sleeping on the Marine Drive footpaths. They probably think that it is safer under the canopy of the skies than under their roof of riches.

That the explosions took Baburao Pai rushing to Poona to secure the health report of Begum Para. But Begum Para had already rushed to the arms of her motherly chaperon, Protima Das Gupta.

That of all producers Kardar missed the explosions which shook the city. He has already been badly shaken by land mines like Mamooji.

That "Gentle" Jamshed Wadia could not understand why democracy should explode so suddenly and so loudly as to shake his membership of the British Empire. Ask M. N. Roy.

That after the explosions Sardar Chandulal Shah was more worried about Dana Bunder than about the cotton market. They say that blood is thicker than water.

That Film-actress Snehaprabha Pradhan can't be disturbed by such explosions. She has perhaps seen too many flying sparks to bother about explosions now.

That as usual cruel rumours insist on making Baburao Pai a partner in Protima Das Productions. But as the maiden picture is named "Chor," Baburao could not be in it, except perhaps for playing the villain's role.

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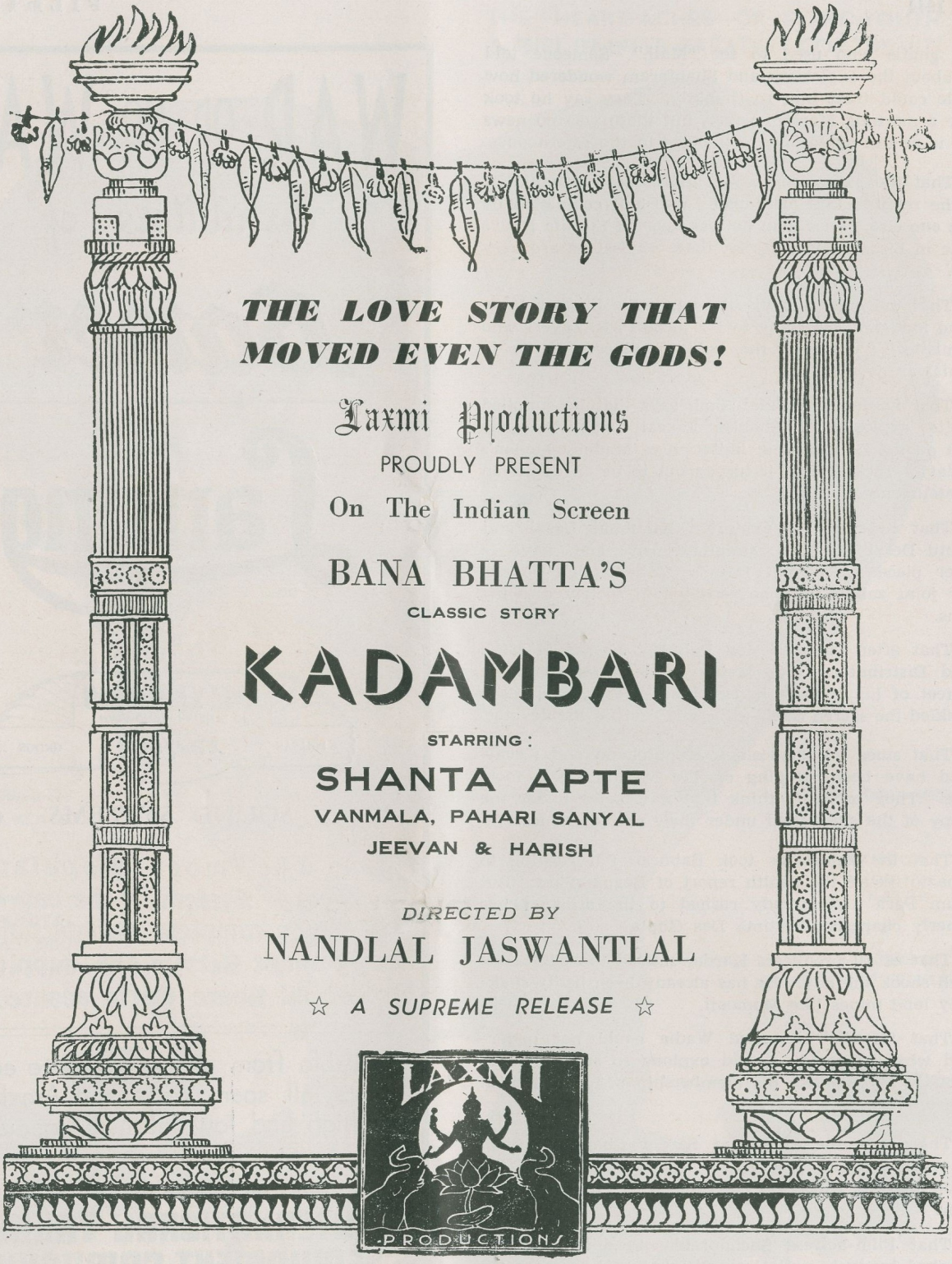


THE LOVE STORY THAT MOVED EVEN THE GODS!

Laxmi Productions

PROUDLY PRESENT

On The Indian Screen

BANA BHATTA'S

CLASSIC STORY

KADAMBARI

STARRING :

SHANTA APTE

VANMALA, PAHARI SANYAL

JEEVAN & HARISH

DIRECTED BY

NANDLAL JASWANTLAL

☆ *A SUPREME RELEASE* ☆

LAXMI PRODUCTIONS

NEXT CHANGE AT ROXY

***

Particulars: SUPREME FILM DISTRIBUTORS, Bombay 14.

That Baburao Pendharkar is wild with his brother Bhal for not giving him Shakuni's role in "Maharathi Karna"—which means that Baburao now can't 'show the people', how the role should be played. We propose that he should see how it has been played in "Draupadi."

That the organisers of the Marathi Stage Centenary strangely enough lent their own celebration stage to advertise "Mali" and "Shakuntala" two products of the very industry that throttled the stage. Didn't we say that Maharashtrians lack commercial intelligence? Thev often become pall-bearers at their own funeral.

That Rai Bahadur Chuni Lall took Secretary M. S. A. Hydari, I.C.S., of the Supply Department to the studios in Goregaon and thus completed the first production of "Filmistan."

That Sushil Majumdar and a couple of Chowdharys have been added to Devika Rani's crowd of "my boys" and the gracious 'mother' is now happy with her enlarged family.

That Devika's one-time pet boy, Keshavlal Mody had too short a spell of reign, like Bachha-e-Sakka, to be remembered by any one in the Malad Studios. Not even a stone has been named after him and that is too sad seeing that Devika likes to keep all memories alive with incense and flowers.

That the new Chowdharys have already taken to bragging and pointing the gun at people as if they had laid the foundation-stone of the Bombay Talkies. We advise these milk-sops to go slow, seeing that we can't even pick up the trails of Chuni Lall and Keshavlal. In any case let them leave "filmindia" alone. Too many protests provoke the Big Bad Wolf of the industry.

That people say that Lyric-writer Pradeep is often overcarried to Malad and absent-mindedly he walks back to "filmistan" through the Bombay Taklies studio. Habits often become second nature and absent-mindedness is supposed to be an evidence of genius.

That the songs of "Chal Chal Re Nav Jawan" will be released in a separate reel six months after the picture to give Lyric-writer Pradeep a distinctive chance.

That after this singing reel Lyric-writer Pradeep and Music-director Ramchandra Pal will be presented to the audience all over India by Rai Bahadur Chuni Lall, as the complete alphabet in their respective fields.

That when "Chal Chal Re Nav Jawan" opens at the Roxy R. B. Chuni Lall will be seen garlanding Producer S. Mukherjee instead of his old favourite Devika. We suggest presenting Mukherjee in a sari to lend sex-appeal to the occasion and thus maintaining the old traditions.

NEW HUNS PICTURES LTD.

The trade and public are informed that with effect from the 24th April, 1944, Mr. BABURAO PENDHARKAR, has ceased to have or hold any title or interest in the firm of New Huns Pictures Ltd.

By order :
BABURAO PATEL
Managing Director,
New Huns Pictures Ltd.

Bombay,
26th April '44.

Real Rural India Is Here !

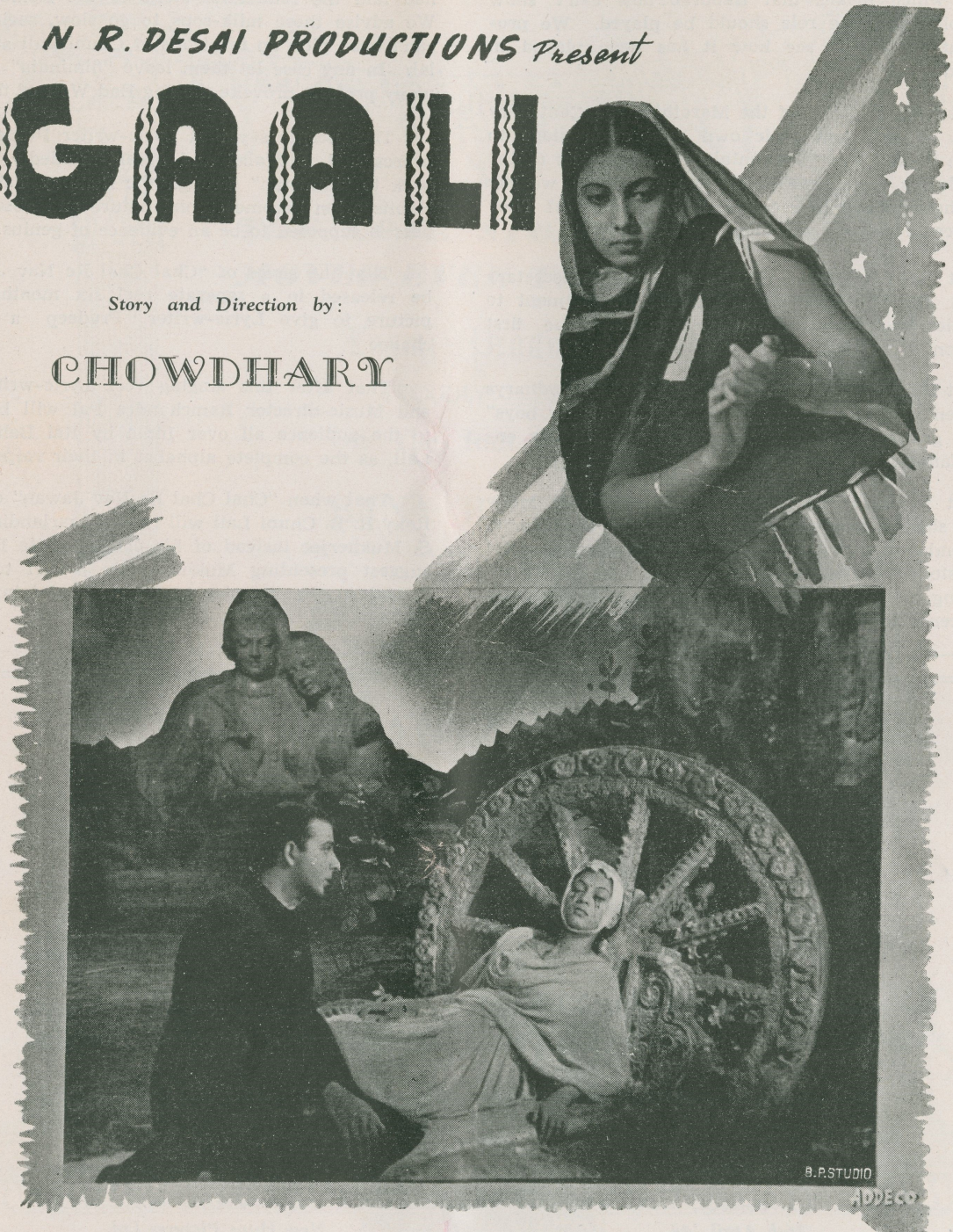
HERE IS A VIVID PICTURISATION OF INDIA AND INDIAN LIFE, THE PEOPLE AND THEIR FEELINGS

N. R. DESAI PRODUCTIONS *Present*

GAALI

Story and Direction by:

CHOWDHARY



STARRING: NIRMALA, KARAN DEWAN, MANJULA *(OF PRABHAT)* YAKUB, KANHAIYALAL, ANAND PRASAD, SUNALINI DEVI, GULAB, KAMTA PRASAD *AND OTHERS.*

PRODUCED AT AMAR STUDIOS

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SHOBHANA SAMARTH—

This popular artiste will once again be on the screen in "Insan", a social story of Jayant Films.

Two Great STARS

★ **LEELA DESAI**

AND

★ **MOTILAL**

Together for the FIRST TIME

STARRING:

★ YAKUB
★ JAGDISH
★ VEENAKUMARI
★ SUNALINI DEVI
★ S. NAZIR

A NITIN BOSE PRODUCTION

Addeco

VISHNU CINETONE Picture

MUJRIM

A SHREE FILMS RELEASE

DIRECTOR: **NITIN BOSE**

Particulars: SUPREME FILM DISTRIBUTORS, Bombay 14

Editor's Mail

[In this section, the editor himself replies to queries from the letters. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

Sah Jagat Narain (Lucknow)

What qualities are required to become a film critic and a beauty critic?

To be a film critic one has to be a very keen observer of almost all things under the sun. It is a specialised job that needs comprehensive knowledge of things past, present and future. To be a beauty critic you need an eye with an ache that thirsts for a soothe. Very often it is the need which makes things seem beautiful. Beauty has no specific definition and its criticism often proves a thankless task.

Do you like the face of Maya Bannerjee?

It is a policeman's job to study faces. And Maya's is a quite good one to remember.

R. Shri Ram (Jaipur)

In what precise manner do you treat Sushila Rani —friendly or officially?

To be frank, I treat her in an hostile way. To those men, like me till yesterday, who think that women have little brains, I recommend an hour of intellectual bout with Sushila Rani. It is a rare experience which knocks one's wits about and the man starts feeling small. The intellectual hostility existing between me and Sushila Rani has provoked me to new thoughts constantly with the single aim of beating down her excellent college education, though I often wonder what happens to the other numerous degree-holders who can hardly stammer out what they have mugged. Sushila has a speed of tongue which synchronises marvellously with the flight of her thoughts.

Which picture do you think to be the best during 1943?

Between "Raja" and "Fashion", the two pictures I liked most during 1943, I have a preference for "Fashion" because a motion picture must also entertain besides meeting other demands. Both these pictures, however, are reported not to have done well at the box-offices, because of their appeal only to the intellectuals. Nevertheless, they are the best pictures of the year.

A. Z. Hussein (Cawnpore)

In which picture is Jayashree coming next?

Having failed to glamourise her sufficiently, Shantaram her desperate husband, will now probably put her on the top of a mountain in his new one "Parbat Pe Apna Dera." I hope she doesn't look like a lonely and hungry vulture on those heights.

R. N. Murti (Bangalore)

What is the next picture of Nalini Jayawant after "Adab Arz"?

It is tentatively named "The Blind Bride." Obviously it is a tragic story of a beautiful young maiden falling desperately in love with a clumsy and ugly Lilliputian who has neither muscle nor brain to offer in return for a maiden's hand.

When will "Draupadi" of New Huns come to the screen?

Kusum Deshpande evidently gives a dance in "Pundalik", a devotional picture of Navyug Chitrapat.

A STORM EXPLODED

And it transformed a Sinner into a Saint.

The Story of the Greatest Devotee of Mother brought thrillingly to Screen

in

NAVYUG'S

Tale of Maharashtra's Pioneer Saint

PUNDALIK

Direction: **R. S. JUNNARKAR**

Story: **ROY KINIKAR**

STARRING:

KUSUM DESHPANDE, DEVDAS, SUDHA APTE, SHARDA, SAROJ BORKAR, SAVKAR, JAVDEKAR, RAJA PARANJPYE, CHANDRAKANT GOKHALE.

●

Now Showing At:

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NAVYUG'S THRILLING SOCIAL

PANNA

DIRECTION:

NAJAM NAQVI

Distributors: PEERLESS PICTURES 116, Charni Road, Bombay 4.

With a bit of more hearty co-operation from the studios, "Draupadi" should be on the screen in July.

Anand Prakash Agarwal (Aligarh)

I hope Baburao Pendharkar will be second to no Shantaram after the release of "Draupadi" which we all expect to be a marvellous hit.

Unfortunately, Baburao Pendharkar, due to his wife's prolonged illness, has had nothing to do with the production of "Draupadi" beyond the early blessings which he gave whole-heartedly with his usual good nature. "Draupadi" is going to be a sensational picture in many respects and particularly in its musical part. Producers and distributors and critics who had the privilege of hearing the songs of "Draupadi" unblushingly admit the all-important fact that Sushila Rani has a singing voice in a million and incidentally the best that has come on the Indian screen so far. You should see me bulging when I hear this praise because it took me full 2½ years to induce this proud beauty to work for the screen. Now my voice is hoarse and just at a time when the A.I.R. wants me to sing.

Roop Singh Saldhi (Bombay)

The long awaited and much boosted "Chal Chal Re Nav Javan" seems destined to remain in the dark for long.

Yes, they have been inducing the "Nav Javan" to march but somehow it refuses to move and lyric-writer Pradeep does all the marching instead.

L. D. Seth (Cawnpore)

Director V. Shantaram seems better able to treat animals in his film "Shakuntala."

Probably he knows more about animal psychology than the human one.

Miss Kalavati (Bombay)

What was Chandramohan before his screen career? I presume he is married.

He was a film distributor employed with Mangal Talkies of Delhi. He is not married nor does he entertain any hopes of getting that way.

By the way a lady-friend of mine is very anxious to chat with Chandramohan?

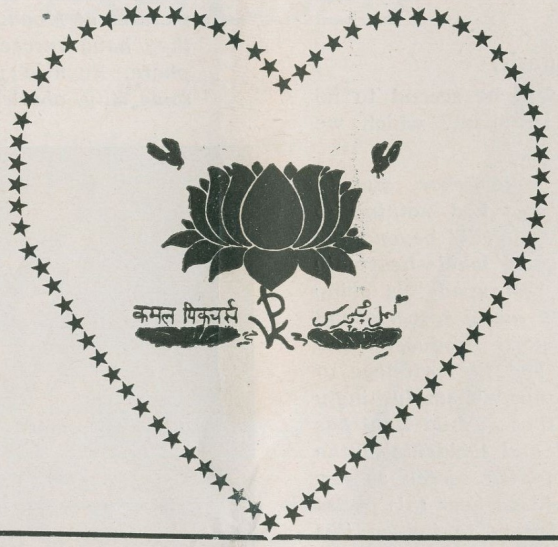
That is an impossible feat as Chandramohan does all the chatting and rightly or wrongly holds the floor all the time. If you encourage him he will even sing and don't blame him if the world comes to an end then. Ask your friend if she is a good listener.

S. P. Srivastava (Cawnpore)

Why have so many Urdu words been used in that mythological and essentially Hindu picture, "Ram Rajya."?

Several producers and dialogue writers in our industry are labouring under an impression that to recreate the olden times a number of peculiar Hindi words should be used in mythological pictures as also a number of Urdu words in historical pictures of Moghul times. By doing this they think they have succeeded in capturing the old atmosphere. Even a writer like Dewan Sharar used some silly, obsolete and unconvincing Hindi words

Ram Gopal, whose inimitable grace and technique have become the pride of the country, gives in "Draupadi" a specially composed dance with his partner, Janaki. As much as Rs. 10,000/-, a record sum in the history of motion pictures in India, were paid for this three-minutes dance.



HISTORY REPEATS ITSELF!

THE WITTIEST GEM AT AKBAR'S COURT
LIVES AGAIN IN

BIRBAL

YOU HAVE READ ABOUT HIM IN BOOKS
WITH GREAT INTEREST!

YOU WILL BE THRILLED TO SEE HIM
ON THE SCREEN

PRODUCED BY: **HARSHAD M. BAROT.**

APPLY:-

KAMAL PICTURES,
JYOTI STUDIOS, KENNEDY BRIDGE,
BOMBAY-7.

in his effort to establish the ancient atmosphere. Actually people of the ancient times spoke only Sanskrit and one wonders what Hindi, as a language, had to do with Shakuntala, Seeta or Draupadi. As the art of cinema is a pictorial medium of modern times, so is the language a medium of expressing the human thoughts. The best language of the talkies, therefore, must be such as can be understood by the largest number of people in this country of numerous languages. If, therefore, the modern Hindustani with its simple and popular words of Hindi, Urdu and Persian can be used as the main medium of the talkies, nothing more is required. To be unnecessarily sensitive about Urdu words being used in "Ram Rajya" is to be stupid and unintelligent. If "Ram Rajya" is produced in its original Sanskrit, who the hell will understand it. And if Shobhana Samarth can play "Seeta," why worry about a few Urdu words replacing Hindi ones?

Kr. Rajendra Singh (Agra)

How is that you were born on 4th April and not in the 1st?

I had to take a three days' late start to get material for my life-work, catering for those born three days earlier.

How many good pictures can a producer produce in a year?

If he produces one in a life-time which secures the best vote of "filmindia," he will not have been born in vain.

A. N. Upendranath (Bombay)

By the way who is this new man Josh Malihabadi in the Shalimar Studios? Is he a Mohammedan?

The man who doesn't know Josh Malihabadi has no right to know him at all. For the last thirty years, Josh has been spitting fire as the rebel poet of India. If his words have not reached the recesses of your heart, you are probably carrying your heart in a dead body. A man like that, can he be a mere Mohammedan though he was born one?

N. A. Dawoody (Raipur)

We are daily having rains in the night since the day "Tansen" is playing here. Is it due to Tani's megh malhar?

Even the heavens are now weeping in protest at the way our producers murder the spirits of the dead ones. The only water that can come from the film Tani's tune will be beads of perspiration born out of boredom.

Is it a fact that owing to certain conflicts in the production management of "Draupadi" you and your secretary took to your old jobs in utter despair?

Nothing doing, son. We are not quitters. Out of conflict comes creation and I guess you'll like "Draupadi". The conflict-mongers have been unceremoniously pushed aside and kept on the shelf to wait and watch. The work in hand is more important than the weak and volatile sentiments of individuals.

B. R. Vijaynarayan (Bangalore)

What are the ethics of film criticism?

The future journalists will formulate the ethics after I am dead. Till then, follow my precarious career.

L. V. S. Manian (Poona)

Why do American film people like Melvyn Douglas and Producer Gene Markey rush to the Bombay Talkies and meet Devika Rani only and not Shantaram and others?

In this man-made world sex plays a great part and that is where Devika scores over Shantaram. Besides Shantaram has no time to entertain these curious American tourists who seem to have made the war an excuse for social contacts.

Minoo E. Todiwala (Surat)

What is the physiology of modern boys and girls?

Have you noticed any change recently? I think, that is the one thing that has not changed since Adam and Eve launched their joint venture.

A. S. Shaligram (Hubli)

In an Indian Picture which is more important—music or acting?

From the view point of motion picture art and its intrinsic philosophy acting should always score over any other aspect of the picture but in this music-mad country where people rush to the cinemas to learn new tunes, music has become the most important factor. However, since music succeeds in pulling the people to the theatre, the opportunity of the producers becomes all the greater

Durga Khote once more becomes a village woman in "Village Girl", a social story of Mohan Pictures.

AURORA PRODUCTIONS

THROW WINNERS FOR YOU

in

SUNO SUNATA HOON

Directed by RAJKUMAR

Producer - P.R.DANIELLS ✠ Asso. Producer - K.C.DEY.

Starring

VANMALA ✠ ULLHAS ✠ K.C.DEY ✠ ANSARI
NIMBALKAR ✠ MIRZA MUSHARRAF *and*
✠ MEGHMALA ✠

-Telegrams- DANDESOL.

AURORA PRODUCTIONS,
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MANECKLAL CHUNILAL & SONS LTD.,
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and so also their responsibility in giving to the people progressive entertainment.

B. N. Rao (Chidambaram)

Is sex-appeal necessary in a mythological picture? Can Indian producers ever give as much sex-appeal as the Hollywood ones?

Sex-appeal as an article of sale is entirely a product of the foreigners. India has numerous women dripping with sex-appeal whom Hollywood would love to see. But in our country, we either cover them with veils or bury them within married homes. While the western folks like to air and sun-tan their beauties, people in our country call that woman a 'sati' who has not crossed the threshold of her home. We can therefore never compete with Hollywood in its wholesale turn-over of sex-appeal. But in motion pictures, sex-appeal is most essential, be it in a mythological, historical or a social picture. If sex-appeal had not been needed so desperately, statues could have been used in place of women.

S. T. Damle (Poona)

What magnetic qualities does Begum Para possess to have attracted Baburao Pai, the Prabhat Chief?

If you don't approve of Baburao Pai's choice, you must know that he is still an amateur at this game. Para probably, presented a lighter shade, less arched curves and more youth in comparison with her chaperon Protima and Baburao Pai did not care to look twice. Whether his choice has been right or wrong, we'll see on the screen when Para probably comes shaking a hip or two to add new glamour to the screen.

S. K. Tripathi (Ahmedabad)

Which plays a greater part in an individual's life—heredity or temporary environment?

In matters of deeper emotions which concern the mental and spiritual life of a person, heredity has almost an inflexible grip on the human mind. Temporary environment greatly influences little acts of day-to-day life which sometimes pile up dangerously and overwhelm hereditary impulses. In the present progressive times, every human being must struggle out of hereditary influences, good or bad, and form his own ideologies to suit the times.

K. G. Pathak (Bombay)

Can you compare any Indian artiste with Greer Garson?

Not for another three months till "Draupadi" is released on the screen.

A. P. Menon (Coondapur)

Would you like a glamorous girl to act an old woman's role in a picture right in the midst of her youth and glamour?

Acting is an art and a young girl acting an old woman's role is greater art. Only a versatile artiste can do this successfully. And if, "life is a stage etc," according to Shakespeare, what is wrong in a youthful face presenting to the world loveable wrinkles which we like to feel on every mother's face?

B. L. Kapur (Lahore)

Do you enjoy a romantic theme on the screen?

Though romance is like bread and butter to my ever-thirsty emotional soul which searches for twins in real life, yet I enjoy a good romantic story with a rare kick in it and a really beautiful girl in it.

B. L. Mitra (Calcutta)

In Indian pictures they often show the effect of mental telepathy. How far is this true in real life?

In this selfish age of lust and greed where man lives on man, the necessary unison of spirit is difficult to achieve to exchange telepathic messages between two persons. As a motion picture usually treats its theme in ideological ways, sequences of mental telepathy are excusable, though it is difficult to find their parallels in life.

Miss K. Srimati (Bangalore)

What is your private life like—may I know please?

It is almost a public affair with books, women and cigarettes as the main items of the day's menu. The first one provides me with hot thought, the second one with cold sighs, and the last one with

Badriprasad acts the kindly, benevolent Dharma in "Draupadi", a New Huns picture.

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dry cough. I don't drink, though 'friends' call me a drunkard.

S. R. Desai (Mangalore)

Leela Desai, that one-time sensation of Bengal now looks like a withered flower. Why?

Probably the flower has outlived its bloom. Like a flower, a woman also has her season of blossom and Leela seems to have stepped into her autumn days of popularity. A film star is a passion flower of public emotions and needs a nursery of constant success to thrive and blush. If Leela is fast fading, it is the fault of her producers.

Miss R. B. Mathias (Jhansi)

Do you like animal pets? Have you any?

I like dogs in their original form and cats in their idiomatic sense. In the dogs, I get loyalty, in the 'cats' I get a scratch.

S. R. Das (Dibrugarh)

Who is better between the two Chatterjee sisters: Kamala or Sulochana?

I like Kamala for light and frivolous roles while Sulochana seems to be built for emotional sob-stuff.

Why does Mumtaz Shanti roll her tongue between her teeth while singing and speaking?

She probably wants to show a sample of what people would get if they came too near. She must be a talkative one at home to have developed an extra long tongue which dissects her glamour.

Miss T. Sita (Coimbatore)

My friends who called on you tell me that you can't be seen at office or anywhere else. I have a beautiful sister I would like to present to you to fill up your 'tired' eyes. In return will you chat with me for five minutes?

I don't like the idea of your trading-in your sister to obtain my interview. Nor do I need more beautiful material for my 'tired' eyes. Sushila and her two sisters have both beauty and intelligence I can expect in friends. Without your bribe, I can give you an hour whenever you write to my secretary and get an appointment.

S. B. Iyer (Matunga)

Do you believe in the so-called love marriages?

I believe in love and if it leads to, in love-marrige, or in love without marriage. But in marriage alone, I have no faith.

T. V. Rao (Bombay)

Smarting under your scathing criticism of Chandraprabha in "Angoothi" I am told this girl pulls up her director before every shot in her new picture and wants to know whether her work is up to the mark. Has your criticism such a devastating effect?

I think the girl is sensible to realise the importance of honest criticism. If Chandra shapes her screen career to live up to my criticism and expectations, she is going to be a great artiste someday. The best of stars in the world take criticism very seriously and keep improving constantly. If Chandra is doing the same, she is on the way to stardom.

S. M. Ananda (Poona)

Do you feel that our film technique will improve considerably the day India gets freedom?

Only on that day when the industry gets its freedom from grocers and sharebrokers who are its present intellectual leaders.

P. K. Patil (Belgaum)

Who is the ideal housewife from the women stars of the screen?

None to my knowledge. Grease-paint is not a happy wear in a home where the pot boils and the children cry. The best of stars who portray home-life vividly on the screen fail to keep the home-fires burning.

Why does Shobhana Samarth the heroine of "Ram Rajya" act in cheap socials?

The success of "Ram Rajya" does not make Shobhana a great artiste. "Ram Rajya" is successful not because Prakash produced it or Shobhana acted in it but because Valmiki wrote "Ramayana" and taught millions to worship Rama through ages. In fact, Shobhana's contribution to the picture is inconspicuous and minute. Shobhana is hardly a good artiste in so far as film acting goes. Physically also she is not so attractive for the screen. Assessed from the artistic point she may be called a good second-rater. If Shobhana, therefore, acts in a social picture, the film-industry is not going to crumble to pieces. Why should she not make a

Nazir becomes the village boy in "Village Girl", a Mohan picture.

little money when the sun is shining? And that's what, I think, she is doing.

B. T. Raja (Matunga)

There is a lot of talk about women's rights, their emancipation, their place in modern life and what not these days and we heard some more of this at the All-India Women's Conference, which strangely enough, was held on a Good Friday? These women passed effervescent resolutions and evaporated. Is this all they can do?

What do you expect from tired old women who can't carry the bridle any longer? When women meet, whether old or young, they will talk and talk and talk and then expect the men to give them all rights and freedom. So far as I know, no man has stopped any woman from doing anything she liked, because he just cannot stop her. But somehow, for some unknown reason, women imagine themselves to be prisoners of men every morning and meet after lunch to roll their tongues and to talk off their constipation. One such sitting with a sprinkling of our nation's prize-hags makes a district conference. Two such sittings make a provincial conference, three would make an All-India Conference and more would make a Congress. Attend any of these and you will hear the same talk again and again after which exercise, the young ones would go back to their husbands to once again become prisoners of passion while the old ones would go to bed with past memories. Don't listen to these women, they are free to do anything when I have found some of them taking the liberty of coming to my office and threatening my very life.

A. F S. Patel (Bombay)

I like devotional pictures but somehow "Mali" gave me a pain in the neck. Even before reading your review, I sympathise with you for the torture you have to go through in reviewing such pictures.

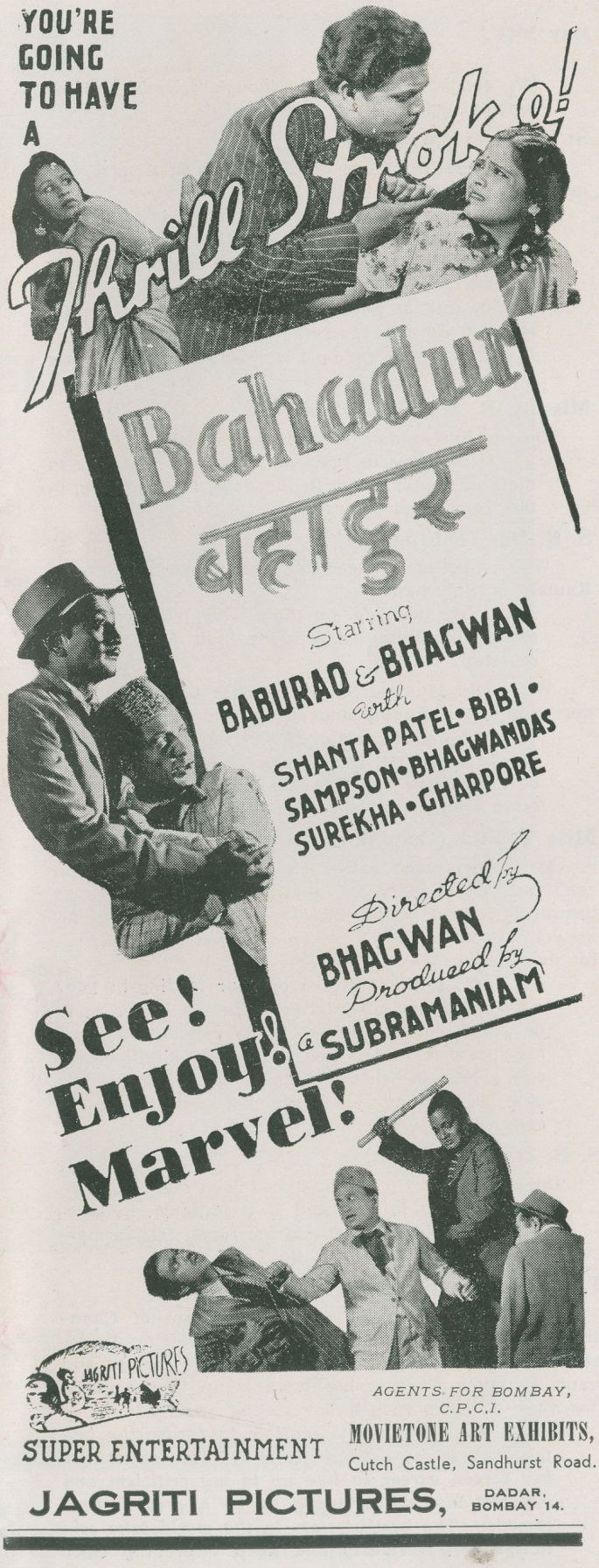
I have no choice as reviewing pictures is a part of my job. If "Mali" gave you a pain in the neck, it hurt the very marrow in my bones because my best friend Shantaram has produced it. It is disgraceful of Shantaram to let down his best friend thus and I have called him for years India's best producer. Readers can avoid "Mali" and save themselves the pain but can I forget the picture?

Miss Radha Jamnadas (Surat)

Is it good for any person to develop an excessive individuality?

This is a world of give and take in which moral and philosophic qualities are brushed aside unceremoniously to serve selfish needs. When Darwin wrote that the fittest should survive he hinted at the practical strength of the individual. Unless one develops his individuality to the point of intrusion, the world won't notice him. Some Urdu poet has written as follows—

Khudi ko kar buland itna
Ke har taqdeer ke pahle
Khooda bunde se pooche
Bata teri raza kya hai.



RAMOLA—

This popular screen artiste comes again in a modern streamlined picture, "Shukriya", produced by Talwar Productions.

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Life of Shree

KRISHNA BHAGWAN

Produced and Directed by W.Z. AHMED

FOR PARTICULARS CONTACT: SHALIMAR PICTURES, SHANKAR SETH ROAD, POONA.
VINCENT SQUARE, DADAR, BOMBAY.

MAYA BANNERJEE—

Not yet a back-number, Maya still gets some pictures. She will be next seen in "Lal Haveli", a social story of Bombay Cinetone.

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RAMAYANI

DIRECTED BY

SARVOTTAM BADAMI

STARRING:

ALL LEADING STARS

PURNIMA PRODUCTIONS,

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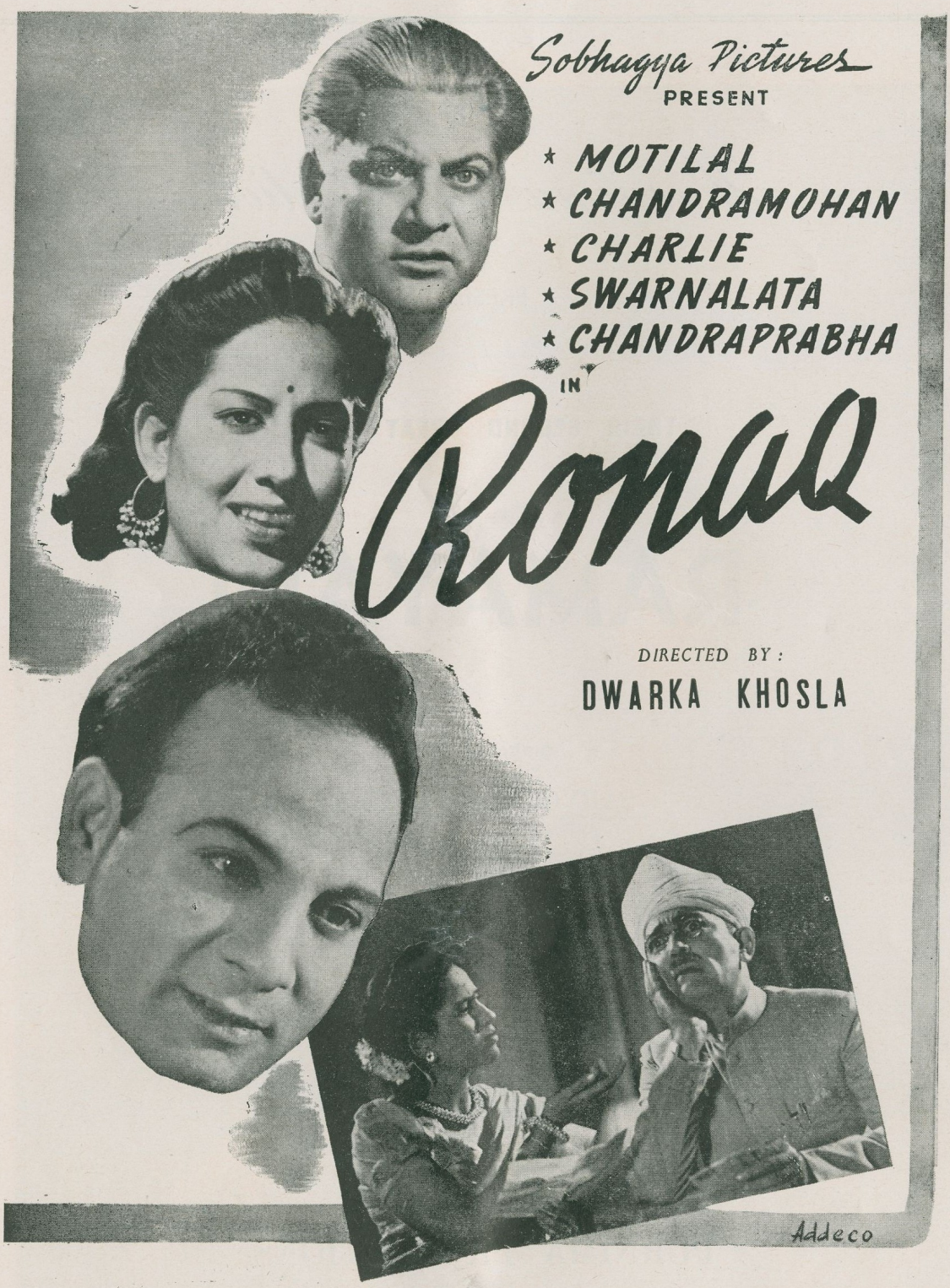

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OUR REVIEW

"Fashion", The Best Social Picture Of 1943!

Hasnain Beats Several Well-known Directors!

Picture Compares Favourably With Hollywood Product!

Producer S. F. Hasnain is no longer our friend. Sometime back he seemed to have acquired a communal label from his Muslim friends, inspite of his official trade-mark of communal hand-clasp, and has since strayed away from an affectionate friendship which constituted of mutual respect inspired from the fact that, unlike several other producers, Hasnain came from a well educated and respectable stock, a quantity so rare among our motion picture producers. Hasnain will come back to his senses some day and then he will cast off the narrow communal shackles which he suffers now and live up to the spirit of his symbolic trade-mark. It is a debt a cultured and educated man owes to his family traditions. Communal narrow-mindedness is something foreign to the Hasnain traditions and though self-seeking sooth-sayers have for the moment misguided Producer Hasnain, his better self will ultimately prevail. We want Hasnain as a champion of Hindu-Muslim unity and nothing less.

Apart from Hasnain's present-day pseudo-political convictions, we had never even dreamt that Hasnain would ever produce a picture like "Fashion". His 'Qaidi' and "Masoom' had hardly provided any encouraging forecast of Hasnain's present achievement. Knowing Hasnain intimately, we had always taken him as a nawab escaped from Lucknow, that asylum of living and dead nawabs.

FASHION

Producers: *Fazli Brothers Ltd.*
Language: *Hindustani (Loyally described as Urdu)*
Story & Dialogues: *S. F. Hasnain*
Music: *Shanti Kumar*
Photography: *Jimmy Kapadia*
Audiography: *S. C. Patil*
Songs: *Arzu Lucknavi*
Cast: *Sardar Akhtar, Sabita Devi, Chandramohan, B. Advani, Kamta Prasad and others.*
Released At: *Roxy, Bombay*
Date of Release: *24th Mar. '44*

Director:
S. F. HASNAIN

Vanmala in "Dilki Baat" a social story of Atre Pictures.

***Perhaps** in his native costume, Saigal sings and laughs in "Harjai" to create music and humour.*

"Fashion", therefore, comes to us as a very severe kick, most politely and pleasantly given in this realm of motion picture production.

And we salute Hasnain for "Fashion" which easily remains the best picture of 1943 and incidentally, for the first time, proves honestly and correctly a producer's claim to such a distinction in his picture publicity.

By producing and directing "Fashion", Hasnain beats a host of prominent producers and directors like Shantaram, Kardar, Mehboob, Debaki Bose and others. And till Has-

The Romance Of A Live-wire Salesman !

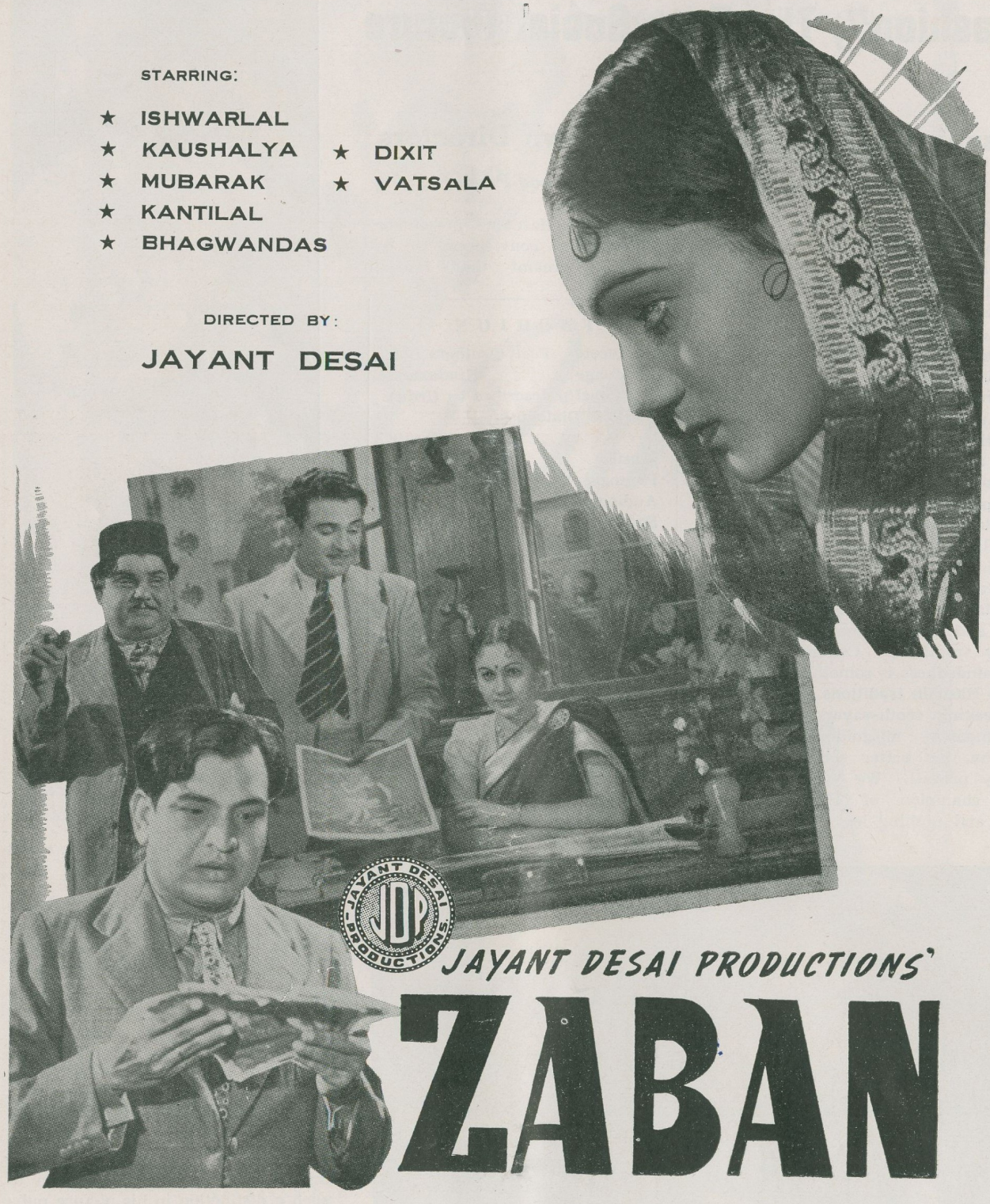
He can sell anything to anybody including his heart to young girls!

STARRING:

★ ISHWARLAL
★ KAUSHALYA ★ DIXIT
★ MUBARAK ★ VATSALA
★ KANTILAL
★ BHAGWANDAS

DIRECTED BY:

JAYANT DESAI



JAYANT DESAI PRODUCTIONS'

ZABAN

Now showing to crowded houses at LAMINGTON, Bombay.

COMING
CHANDRA ART PRODUCTIONS'
MANORAMA
DIRECTED BY: JAYANT DESAI

JAYANT DESAI PRODUCTIONS' NEXT
?
Starring: RAMOLA
ISHWARLAL

Particulars: JUPITER FILM DISTRIBUTORS, Gordhan Building, Parekh Street, BOMBAY-4.

nain deteriorates in his future work, we must admit that he is a better producer and director than all those prominent persons.

Whatever be Hasnain's work in future, "Fashion" will remain a proud milestone among streamlined social pictures for a long time and Hasnain can always be called 'the man who produced "Fashion".'

What we didn't like about "Fashion" was Hasnain's seeming communal loyalty in naming the language of his picture as Urdu, while it happens to be good Hindustani which every one can easily understand. May we know whether naming the baby thus was intended to be a concession to the communal-minded Muslims? This procedure is not in keeping with the spirit of his symbolic trade-mark. Let Hasnain say that it is.

Coming to the review of the picture, "Fashion" is truly a beautiful picture in many respects. It has a good story, though at places the sharp contrasts are overdrawn; it has excellent dialogue; it has been superbly directed; it presents true-to-life portrayals and it is well photographed, recorded and assembled. "Fashion" entertains and yet instructs without intruding. What more do we want in a motion picture? And it is because of all these excellent points that we vote it to be the Best Picture of 1943, a compliment which 'filmindia' rarely bestows on Indian pictures.

The story of "Fashion" provides just a mirror of the present-day life, mixed and influenced as it is with the Western civilization. Very politely, Hasnain points out that it is not right for all Indians to be misled by the superficial glamour of the gaiety goods which the West brings along in its train for civilizing the East.

Incidentally, Hasnain, for the first time, gives a social romance which begins after the marital life of the hero and the heroine and cuts himself away from the common boy-meets-girl stories which end at marriage. Perhaps 'filmindia' is responsible for this change of ideology in romance.

STORY OF CLUB LIFE

Mahomed Yusuf, a spirited young man, is married to a wealthy girl, Razia and is compelled to live with his father-in-law because of circumstances. He soon cuts away and comes to the city to stand on his own legs. After securing a small job, he takes his wife to the city but on the very day she arrives, Yusuf manages to lose his job. An accidental stroke of fortune however enables Yusuf to start a small business and he soon becomes a prosperous merchant with a loving wife and a happy home.

Yusuf's prosperity attracts some city rotters as friends and Yusuf is soon tempted to take himself to the club life of the city. In the beginning, Yusuf induces his wife to go with him, but Razia stoutly refuses to do so saying that she was a woman of the home.

Gradually the vicious yet glamorous life of the club grows on Yusuf till he starts shaking a leg at fox trot with different society ladies. Very soon, Yusuf meets Farida, a society butterfly, who, we are told, has seen the world inside out. Yusuf soon accepts Farida as his flame and then circumstances compel him to take her as his second wife. Razia resigns to her fate with that peculiar Indian philosophy of resignation in which the wife loses her identity in that of her husband. Razia's innate good nature prompts her to treat

Our Younger Generation

VIVACIOUS — DARING....
LISTENS NOT TO THE ELDERS....
AND THEN REPENTS AT LEISURE!

SUNRISE PICTURES

SUNRISE PICTURES'

Streamlined Social

MA BAAP

AUTHOR:
M. G. DAVE

DIRECTOR:
V. M. VYAS

STARRING:

VEENA - NAZIR - YAKUB - DIXIT - JAGDISH SETHI
AMIR KARNATAKI - RAJKUMARI SHUKLA - MOTEE
MIRZA MUSHARAFF - KALYANI

★★★

FOR PARTICULARS CONTACT:

JAMNADAS CHANDU & CO.,

KISON MAHAL - TRIBHUVAN ROAD - BOMBAY 4.

★★★

FORTHCOMING PRODUCTIONS OF SUNRISE PICTURES:

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Prithviraj makes "Visha Kanya", a royal affair with his calm dignity and majestic bearing.

Farida as her sister and Razia soon becomes a sort of a head-waitress in the home of Yusuf.

Farida, however, is not much enamoured of the marital life and its accompanying obligations and keeps sowing her social wild oats within the confines of the quiet home with the help of her turbulent club crowd.

Watching his new wife, Yusuf gets disgusted with life till matters reach a climax where owing to the machinations of Farida, Razia is accused of an attempt to poison her husband and is turned out of the home. While Razia takes herself to her old rooms of poverty where both of them had struggled together in life, Farida has a wild time in her home. As time passes by, Yusuf is very unhappy and when he comes to know that Razia had given birth to a child which had died immediately, he is grief-stricken. The story soon travels to a climax and we see the different vicissitudes through which Razia passes contrasted with the transparent frivolities surrounding Farida.

At this stage, the writer presents rather an overdone contrast in dramatic situations by showing the grave illness of Razia's only child on the one hand as against the sickness of Farida's dog on the other hand. Had this sequence not been overdone, the drama would have become more emotional and realistic.

Ultimately, Farida is exposed by one of her own satellites and Yusuf comes to know of her downright villainy. He rushes to Razia to make amends, but in doing so, meets with a motor accident which lands him in a hospital struggling between life and death. And now comes the favourite screen situation in which medical science as usual fails and divine love prevails. Yusuf and Razia are saved for each other and it is evidently all smiles and sunshine for them ever after.

SABITA SURPRISES

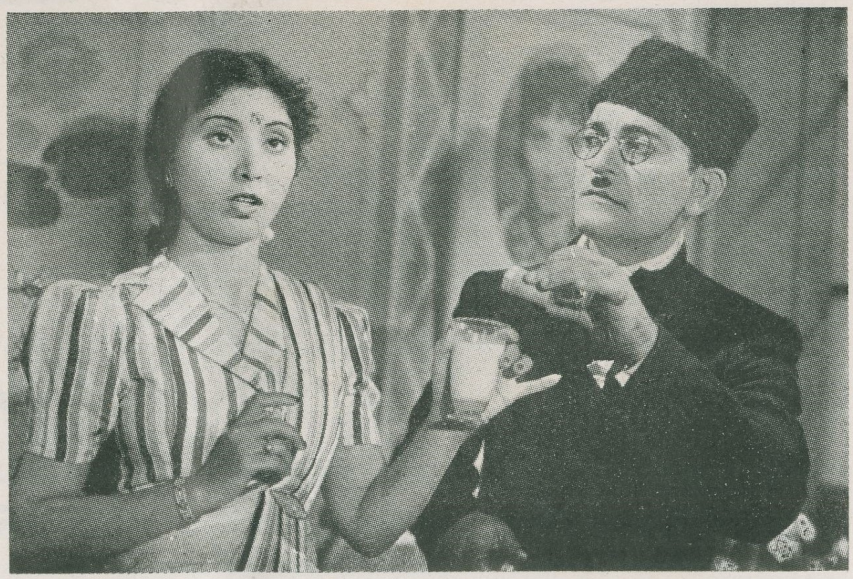
From the players, Chandramohan easily gives the best performance in the role of Yusuf, the hero. This superb artiste seems to be suffering from some intermittent malady of talent. In this particular picture, he seems to be in excellent health with the result that his performance is very good.

In the sympathetic role of Razia, Sardar Akhtar has also done well, and contributes a lot to the emotional drama from scene to scene. Her music, however, does not appeal much.

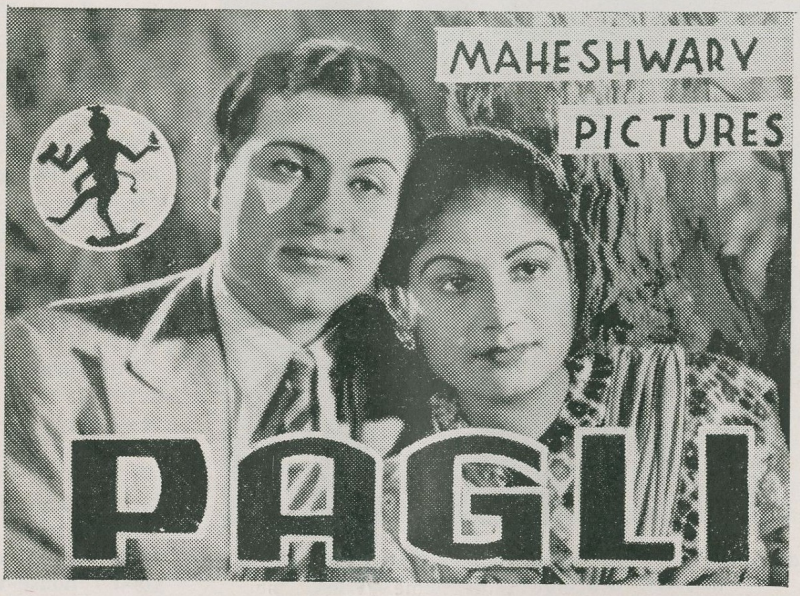
The surprise packet of the picture is provided by Sabita Devi, who has never before in her long screen career done such excellent work as she does in the role of Farida, the society butterfly. From her present success, it is evident that she had been wrongly cast in the past in the good house-wife roles. Though Sabita's diction still remains raw and unconvincing, her histrionic part can be said to have been done very well.

The production values of the picture are excellent with the exception of the music which did not appeal much.

In fine, "Fashion" is a picture worth-seeing though it will have limited appeal in smaller towns and villages due to its club-life to which most Indians are total strangers. As a motion picture, however, "Fashion" remains a monument of good art and Hasnain can be well proud of it.



Urmilla gives Charlie his dose of salts in "Bansari", a social story of Ranjit.



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STARRING:

ARUNA DEVI

WITH

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★ RAMESH ★ NAFEES ★ BHAG SINGH ★ PADAM

Produced by: **MAHESHWARY PICTURES**

Director: **SHANKER MEHTA**

Music: **AMARNATH**

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OUR REVIEW

Weak Direction Makes "Kurbani" Ineffective !

Durga Khote Gives A Melodramatic Performance

KURBANI

Producers: *Murli Movietone*
Language: *Hindustani*
Story: *K. S. Daryani*
Dialogues & Songs: *Walli*
Music: *Khemchand Prakash*
Cast: *Durga Khote, Ishwarlal, Vasanti, Kaushalya*
Released at: *Taj, Bombay.*
Date of Release: *10th Mar. '44*

Director:

RAM DARYANI

Mr. K. S. Daryani, known as the 'Shakespeare of Sind', seems to have forgotten that he has an excellent literary reputation to nurse while writing the story of "Kurbani". After writing nearly two-score stage dramas, and most of them successfully, it is rather strange to find a man of K. S. Daryani's calibre taking his inspiration for his story material from that foreign picture, "Over The Hill". It is a pity that a man who can give original stuff should have to do this.

"Kurbani" is a story of mother love, a theme so often exploited by that prolific writer Mohanlal Dave. But because the word "mother" happens to be the world's sweetest solitaire in human relations, no one really minds one more story on the same theme. The story of "Kurbani," however, has been too erratically developed to create any sympathy for the mother, the heroine of the tale, with the unfailing result of the picture failing to appeal emotionally. In stories of this nature where emotions are the bedrock of the theme, it is essential to develop, in an intensely emotional manner, the main character round which the story is woven.

If the mother in "Kurbani" had been shown with her earlier struggles to bring up her family of a husband, two sons, a daughter and a daughter-in-law against life's usual odds, she would have won greater sympathy of the audience in her later scenes when cruelties are heaped on her.

Actually in "Kurbani" all the sympathy that is going is taken away by the younger son Moti, leaving none for the mother, whose presence we often feel as unnecessary in the picture. This is the great psychological defect in the story development of "Kurbani", which defect is largely responsible for the picture getting a lukewarm support.

STORY OF SACRIFICE

Shantilal, a clerk employed in the University commits a theft to find money for his grown-up daughter's wedding. This is a thoroughly Indian situation, very common in the country but Mr. Daryani fails to establish the inevitable pressure on Shantilal which led him to commit the crime. Had he shown the struggles of the parents to get their daughter married and their frustrations in these attempts, the desperate need of the crime would have been explained. The act as seen in "Kurbani" loses its spiritual import because of the writer's failure.

On the eve of the girl's wedding, the police authorities intend to arrest Shantilal. Just at this time, Moti the good boy of the family takes the guilt upon himself and goes to jail for a year to save the family reputation and to save his old father from the calumny of being a criminal. The other son of the family, Thakur, is a self-seeking type and in his mate of life he has a fitting companion who reacts the same way.

Shantilal soon dies but before closing his eyes finally he confesses his crime to his family and declares the innocence of Moti. Moti's misfortune breaks the heart of his loving mother who keeps a count of the days of his captivity.

In the jail, Moti also pines for his mother, comforted by the thought that Thakur, his elder brother, must be making his mother happy.

Actually Thakur's wife is showing her cloven foot with the active collaboration of her husband and soon turns the little home into a spot of hell for the old mother, till ultimately the old woman finds a haven of relief in a public institution.

In the jail, Moti has become a popular prisoner as has always been the case with screen heroes. He wins

Kamla Chatterjee and Brijmala have an exciting moment in "Vish Kanya", a Ranjit picture.

IT COMES TO SET YOUR HEARTS SINGING

CHAND PRODUCTIONS'

DILRUBA

A TWO WOMEN'S TALE

Starring: ★ **SADHONA BOSE**

★ Jagdish Sethi ★ Kanhaiyalal ★ Harish ★ Kalyani
★ Yashodhara Katju ★ Mehndi Raza ★ Iqbal ★ Mukhtar

Story, Songs & Dialogues by
C. M. HUNAR

Produced by
S. CURRIMBHOY
and
C. M. HUNAR

Director: AHMED E.
Music: KHAN MASTANA

Contact:

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Shanta Apte comes in one more picture, "Bhagyalaxmi", produced by Laxmi Pictures.

the sympathy of Sheela, the jail doctor's daughter and the love of Meena, the jail hospital nurse. Sheela gives him sisterly love, while Meena extends to him a sweetheart's passion. Between these two loves, Moti seems to get along well forgetting his mother for a while, but not forgetting his sacrifice for his own sister which had landed him in jail. In fact, he expresses himself so vehemently and so often about this act of sacrifice that the spirit of the act soon evaporates and one feels like asking himself: "What the hell did he do it for, if he is repenting now?"

After usual minor obstacles, Moti gets married to Meena on the very day when his own mother is waiting with open arms in the city to receive him. Later on, Moti comes to know of the villainy of his own brother and rushes to his mother, with his long pent-up love effervescing. The drama ends with smiles all over.

DURGA'S DICTION

The production values of the picture are mediocre. The photography strains the eyes and the sound does not make the ears very happy.

Unexpectedly, that little Director Ram Daryani has failed to work up the required emotional intensity in almost all emotional situations. In a story of this nature this must be called weak direction.

The music of the picture could be said to be good in so far as the tunes are concerned but the words of the songs did not seem to make any special sense and moreover failed to appeal to the emotions.

The dialogues could have been made more powerful in view of the emotional situations.

From the players, Durga Khote easily gave the best performance but she was inclined to be very melodramatic at times. Her diction of the dialogues is so stagy and fantastic that one gets a feeling of going through an act of ventriloquism. The pedantic artificiality bordering on extreme sophistication which we find in Durga Khote's speech makes her performance look unnatural. A clerk's wife living in poverty, must speak like a clerk's wife and not like a club woman going about in a poor costume. Unless Durga Khote learns to merge herself completely into the spirit of the character she is playing in tone, in mannerisms, in costume and in other little graces which are identified with the role, she will never make a great artiste.

From the rest, Ishwarlal and Vasanti did their usual bit without distinguishing themselves in any particular way.

Gulab was quite good as the shrewish daughter-in-law.

That girl, Kaushalya, too ugly for screen work, gave her usual rotten performance which we have seen in so many pictures before. She is one of the funniest screen sights we have recently seen with her overgrown busts, childish face and a thin shrill voice. There must be something wrong with our motion picture directors when they cast this girl to play romantic leads.

"Kurbani" has just missed becoming a good picture for reasons given above. As it is, it only helps to bore.

Kalavati gives some graceful dances in "Panchhi," produced by N. I. Studios, Lahore.

MUMTAZ SHANTI—

This popular Punjabi girl will soon be seen on the screen once again in "Pagli Duniya", a Ranjit picture.

MUSIC - HAPPY AND HILARIOUS

ROMANCE - PEPPY AND UPROARIOUS

GAGS - CRAZY AND GAY

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N. I. STUDIOS

PANCHHI

DIRECTED BY:

BARKAT MEHRA

MUSIC:

AMARNATH

STARRING :

MANORAMA - AJMAL - HARI SHIVDASANI

SALMA - SALEEMRAZA - KALAVATI - GHULAMQADIR

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OUR REVIEW

Shantaram Produces Some Motion Picture Rubbish !

'Mali' Has Neither Art Nor Entertainment !

A Picture Boring At Every Foot

Mr. V. Shantaram is an institution in the motion picture industry of India. Though he is no longer the foremost director of India, as many others have superseded him since and his own work has deteriorated considerably as seen in "Shakuntala", Shantaram has still a huge following of masses who expect him at least to give an entertaining picture with an artistic background. In old times, Shantaram's very name on a picture used to be a guarantee of something new, something artistic and something entertaining. People always spent their hard-earned money to see a Shantaram product.

In the light of this blind faith of the people in Shantaram, "Mali" looks a huge fraud perpetrated on an all-too-trusting public. There is nothing in this picture even to waste a four-anna ticket on it. From the beginning to the end, it is one long strip of boredom and, instead of entertaining, it merely succeeds in giving one a terrible headache.

M A L I

Producers: *Rajkamal Kalamandir*
Language: *Kolhapuri Hindustani*
Story: *S. A. Shukla*
Songs: *Dewan Sharar, Mahipal, etc.*
Photography: *A. Kadam*
Audiography: *A. K. Parmar*
Music: *Krishnarao*
Cast: *Krishnarao, Baby Nalini, Amir Karnatki, Vidyadevi, Raja Pandit etc.*
Released At: *Novelty, Bombay*
Date of Release: *1st April '44*
Director: *Keshavrao Date*

Producer:
V. SHANTARAM

Radha Rani, Zahur and Durani make a rare team in "O Panchhi" a Raja picture.

Some one has rubbed the wrong way with Manorama in "Panchhi", a Nigar picture.

And when we sit down to consider the tragic fact that of all people, that one time great artist Shantaram has stooped to let down his fans in this cheap and unbecoming way, we can not help but feel angry with the man and his product.

"Mali" is a picture which Shantaram should never have screened, had he been anxious to maintain what little prestige in art is left to his share after his unexpected slide-down in "Shakuntala".

That he has chosen to screen this picture and with an entirely undeserved publicity boost, somehow helps to suggest that Shantaram is only anxious to cash his fast-diminishing trade name as quickly as possible and perhaps quit the industry to enjoy on the past spoils. If our presumption proves correct, it will perhaps be the greatest tragedy of our film industry to lose one of its foremost artists from the active field of production.

One really fails to understand how, of all people, Shantaram could

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knows what's she up to

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CAPITOL

to share their Smiles

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Story & Dialogue :

PANDIT GIRISH

PRAKASH'S NEW SOCIAL

★

Supporting Cast :

★ Jeevan
★ Ranjana
★ Badri Prasad
★ Shakir
★ Amirbai Karnataki
★ Baby Tara
&
★ Shah Nawaz

★

Direction : SHANTI KUMAR
Song ; RAMESH GUPTA
Photography : SHIRODKER
Music : PANNALAL GHOSH
Dance : CHIMAN SHETH.
Editing : PRATAP DAVE
Audiography : T. K. DAVE

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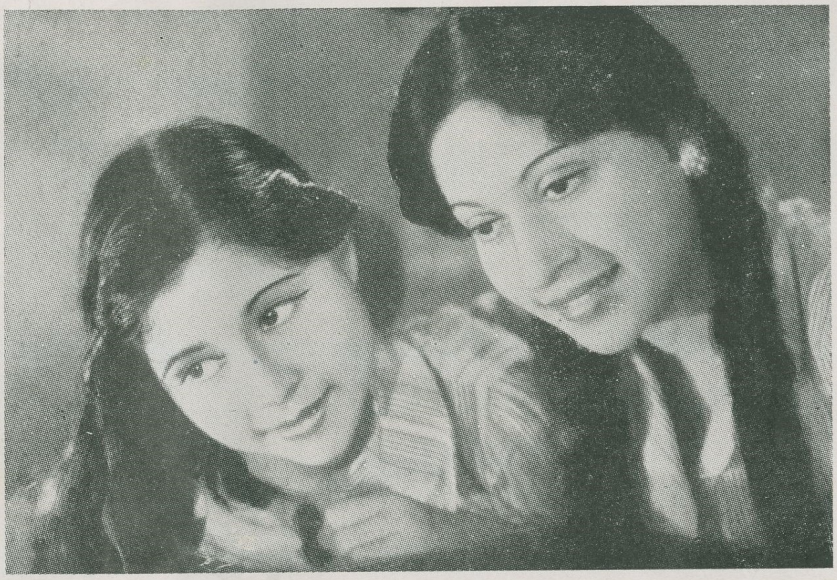
have permitted a putrid picture like "Mali" to be produced, seeing that this hard-working man attends every minute to the minutest details of his day's work. In fact, Shantaram's supervision is so complete that not a shot in "Mali" could have been taken without his consent. It is shockingly strange, therefore, to find in "Mali" a picture too rotten for words, in story, in acting, in music, in diction and in presentation.

"Mali" has, however, one novelty which has, of course, accidentally crept in. It is the first picture of India in Kolhapuri Hindustani and to those who are curious to know how this strange dialect sounds to the ear, we recommend "Mali" very strongly because this picture is so completely Kolhapuri in its accent and diction that it fully represents this strange combination dialect almost perfectly.



Monica has managed to look sweet in "Harjai" a social picture of Ranjit.

GARDENER SAINT

Let us begin by stating that the film story is insipid and then relate the yarn of Sanvata Mali, the gardener-saint of Maharashtra.

In developing the story a feeble attempt seems to have been made to give it a progressive angle by sublimation of the man's work in life. This is, perhaps, to maintain Shantaram's usual brag that he produces motion pictures with purpose. In "Mali", however, the brag is let down rather badly, even though Sanvata keeps on digging a well for days, because that advertised philosophy, "to work is to pray" has not been developed to its correct intensity and depth of thought. The story travels in its usual devotional rut and ends in a number of unconvincing miracles throwing the philosophy of work to the winds.

It is a seven hundred years old story of a good and wise gardener, Sanvata, who lived at Arangaon near Pandharpur. He was a devotee of God who believed in His Omnipresence and refused to recognise the deification of idols. He worked hard believing in the divinity of work and very rarely did he mix up with the professional worshippers of his village.

It is very natural that a man of this temperament should become unpopular. And Sanvata does become very unpopular with the people of his village.

And here ends the imagination of the story-writer who takes the hero of his tale through the too-common vicissitudes through which Tukaram, Dnyaneshwar, Namdev, Ambarish and others had passed in their screen trials by different producers. Not in one foot throughout the picture do we find even a trace of novelty, intelligence or creative imagination. "Mali" could have become as good a story as that of Tukaram had we not been told in the advertisements the name of this saint.

Scenes like burning down the house, destroying the crop, persecution by the mob, ultimatums to

It is evidently a light situation from "Gajabhau", a social comedy of Profulla Pictures.

PRODUCTION OFFICES:-- CORONATION BLDG., 102 MAIN ROAD, DADAR, BOMBAY 14.
REGISTERED OFFICES:-- PEOPLE'S BLDG., SIR PHEROZSHAH MEHTA ROAD, FORT, BOMBAY.

Divinity and many others have come in numerous devotional pictures on the Indian screen. And "Mali" is no exception.

The life of Sanvata Mali travels on this old rusty track without entertainment and with extreme boredom. In the end one feels like having gone through a more severe test set to the audience by Shantaram than the Lord's acid test through which the unfortunate Sanvata passed.

Till the first nine reels are over, the picture keeps on giving an extreme headache to the best-tempered man in the audience. In the last two reels, things liven up a bit due to miracles which, to intellectuals, must sound silly and preposterous. The story-writer has to learn a lot still of screenplay writing. It is surprising how Shantaram could have allowed such a colourless and impotent screen story to go into production.

ROTTEN PRODUCTION VALUES

The dialogues of the picture which were supposed to interpret the philosophy of its theme provide another impotent feature of the story. They are too badly written and worse spoken by almost everyone among the players.

The music of the picture was, for the first time in Shantaram's career of production, expected to be really good because of Master Krishnarao. But here again, sore disappointment fell to the lot of the fans because throughout the picture, barring one tune played behind the lips of the little girl, every other tune helped to expose the terrific limitations of the knowledge of film music not only on the part of the music director but also of the producer and others responsible for the production of "Mali".

The words of the songs are written by a crowd of writers including Dewan Sharar, Mahipal, Bekal, Ratanpiya and Palsikar. After scrutinising carefully their work, our sincere advice to them is to drop doing this job and not scandalise our screen any longer by pasting together words which make neither poetry nor music.

The sound and photography are very mediocre and do not at all maintain the technical traditions of Producer Shantaram.

The direction of Mr. Keshavrao Date is so utterly hopeless that he fails to provide even a little patch of an oasis of entertainment in the vast desert of boredom which he has succeeded in creating in "Mali". Seeing his work in "Mali", it would be a mercy to keep Date miles away from a megaphone to prevent him from becoming dangerous again. "Mali" is enough experience for us all to last a life time.

AH! THIS KRISHNARAO!

Coming to the players, the most disgusting and unconvincing performance ever given on the Indian screen is given by Krishnarao in the role of Sanvata Mali. We have never before seen an actor so camera-conscious and with such a huge shadow of the lens on his face through every foot. Krishnarao has a face which even if slapped will perhaps refuse to become red. Imagine a face like this being selected for the subtle emotions which a saintly character is supposed to portray on the screen. This man proves an utter failure in the role of the Mali, and moreover sadly lets down those who expected him at least to sing well.

In the role of Gajra, Amir Karnatki broadcasts at least three different singing voices due to the wonderful recording. Amir's sweet voice is not a secret to the Indian audiences, who have heard her in over a hundred pictures from different producers. The role that was given to her is another unconvincing portrayal which fails to appeal at every stage.

With the exception of Baby Nalini in the role of Nagu, the little daughter of Sanvata, no one else can be said to have done well. This girl does succeed in creating a bit of sympathy and her work saves the picture from being abused in anger.

If "Mali" is to be the forerunner of future Rajkamal productions, let us straightaway bury all the hopes and expectations which we have been nursing for years regarding the artistic talents of Producer V. Shantaram. "Mali" is a picture you can benevolently forget to see and thus do an act of charity to India's one-time great director, Shantaram.

Ram Gopal, India's most graceful international dancer, gives a rare classic dance in "Draupadi", a New Huns production.

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CPU. 371 (Revised)—Size 7″ x 3 cols. 1944.

OUR REVIEW

Baby Madhuri Sustains Interest In "Vishvas"

Patched Up Familiar Plot Proves Boring!

It will be a mercy of mercies if the Wadia Brothers—Jamshed B. H. Wadia, M.B.E., M.A., LL.B., and Homi Wadia—suffer from amnesia and for a while forget that their business in life is to produce motion pictures. Both these boys seem to have lost their one-time zest for putting novelty in their work. Since they left their specialized field of stunt thrillers and took to the more intellectual field of social pictures, they have, somehow, managed to produce unentertaining and unintelligent pictures one after another. "Vishvas" is the most recent one of the series.

No one can advise "Gentle" Jamshed about his business. He has fixed ideas of things political, social, cinematic, documentary, philosophical, psychological and what not. He reads a foreign periodical. "Documentary News Letter", runs the red pencil under the lines, shows the markings to his friends and claims the world's authoritative knowledge on documentaries. He betrays the same scholarly and theoretical approach to the other problems of life.

VISHVAS

Producers:	*Wadia Movietone*
Language:	*Hindustani*
Screenplay:	*J. B. H. Wadia*
Dialogues:	*Munshi Shums*
Songs:	*Indra, Safdar and others.*
Music:	*Feroze Nizami*
Photography:	*Dali Daruwalla*
Recording:	*Minoo Tumpal*
Cast:	*Baby Madhuri, Mehtab, Gulab, Sulochana Chatterjee etc.*
Released At:	*Capitol, Bombay.*
Date of Release:	*10th Mar. '44*

Director:
HOMI WADIA

His one slogan is democracy while he fancies himself as a socialist and decorates himself with M.B.E. "Gentle" Jamshed is argumentative. You can never convince him because he always arrives convinced on the spot where you wish to argue with him. His likes are Chandulal Shah, Rai Bahadur Chuni Lall and M. N. Roy. His main dislike is Baburao Patel, the man who constitutes an intellectual challenge without even reading M. N. Roy's "Independent India". His mascot is Mrs. Hilla Wadia and his standard-bearer is publicist Thackeray. His trade-mark is an empty rocking ship and his favourite colours are deep orange and blue.

To tell such a man that a good motion picture is 80% excellent story material and 20% of the rest would amount to sheer intellectual arrogance. To tell such a man to get good stories and get them se-

When you see a woman's leg that way, take it that Director Kedar Sharma has been at it. So long as he doesn't strip himself, we don't mind a glimpse of Kamla Chatterjee's clumsy limb in "Vish Kanya", a Ranjit picture.

Seems to be an attack of too much love, the way Motilal feels in Prabha's company in "Umang".

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Story;
C. V. BAVDEKAR
B. V. NADKARNI

Songs & Dialogues:
S. A. SHUKLA

Music:
D. DAVJEKAR

Camera:
V. KARNATAKI

Sound:
A. JADHAV

Art:
S. GAIKWAD

GAJABHAU

(REFUGEES)

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Starring: DAMUANNA MALWANKAR, SALVI, JOG, SUMATI GUPTE, BABY ACHREKAR, LATA MANGESHKAR, NALINI NAGPURKAR, DATAR, MADGULKAR *AND OTHERS*

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Story; V. S. KHANDEKAR
Dialogues; & Songs (Hindustani)
ZIA SARHADY

Producer: **WINAYAK**

Starring: ? ? ?

verely criticised in advance is to commit an inexcusable impertinence.

No, no! No one can presume to teach or advise Jamshed B. H. Wadia, M.B.E., M.A., LL.B. He knows everything of all things in this little world. And if I try to say something, "Gentle" Jamshed will politely fling back: 'Nahin, Babu, tu samajhto nathi, dikra. Have you read the latest issue of the "Documentary News Letter"?' After that I would naturally be floored and drop further discussion about the story of "Vishvas".

BRAINLESS BRAIN STORY

Another grievance, I have, is against these Hollywood producers. These fellows put too much brains in their work and constanly keep on giving us new ideas thus provoking our good-hearted producers to copy. Now, this is not fair and I intend to agitate against this below-the-belt practice and insist on the Hollywood guys using only a fraction of their grey matter.

I was more than afraid that something like this would happen when I last saw "Random Harvest", an American motion picture. Now our very own darling heroes have started suffering from amnesia.

It was therefore no surprise to find the hero of "Vishvas" proving himself to be a bad case of amnesia.

Niranjan is the son of Sir Rajendra, a multi-millionaire. His younger brother, Prakash is, of course, kept overseas till he is needed in the story.

Niranjan, having nothing else to do, falls in love with Sharda, the daughter of a poor pujari of a local temple. Niranjan and Sharda swear to marry but their apple-cart is upset by Shambhu, a mischievous temple inmate, who informs Sir Rajendra about the whole affair.

Sir Rajendra's blue blood comes to his eyes and he puts his strong foot down. Niranjan, however, breaks away from the paternal roof and elopes with Sharda. In the train to Srinagar, he meets Gyanu Dada who provides free services as the patron saint and under his protection Niranjan and Sharda are married in Srinagar.

They roll about for a while, till Niranjan starts on another train journey to take up his first job in Haripur Mills. Sharda must, of course, be left behind expecting a child otherwise the drama would lack subsequent pathos.

In the second train journey, every one expects a train accident, as if accidents are more common these days than safe journeys. To rub in the expectation of an accident, so that the audience may not miss the intention of the story-writer, the director quite innocently shows several times in advance the precise bridge where the accident is expected to happen. We, therefore, wait impatiently for the train to reach the bridge and when the train takes time to do so we keep wondering why they don't steam it up a bit. Then to prove that on the crest of happiness sits a tragedy, the worthy story-writer makes the hero sing and permits the last words of the song to be drowned in the crash on the bridge. Wonderful! It was a master stroke of psychology. The only snag was that it was too transparent for cinematic purposes.

This accident, as it was expected to, helps Niranjan to lose his memory of the past. It is a bad case of amnesia in which Niranjan forgets his past completely and becomes a semi-lunatic — semi-lunatic because he has to sing some philosophic songs later on.

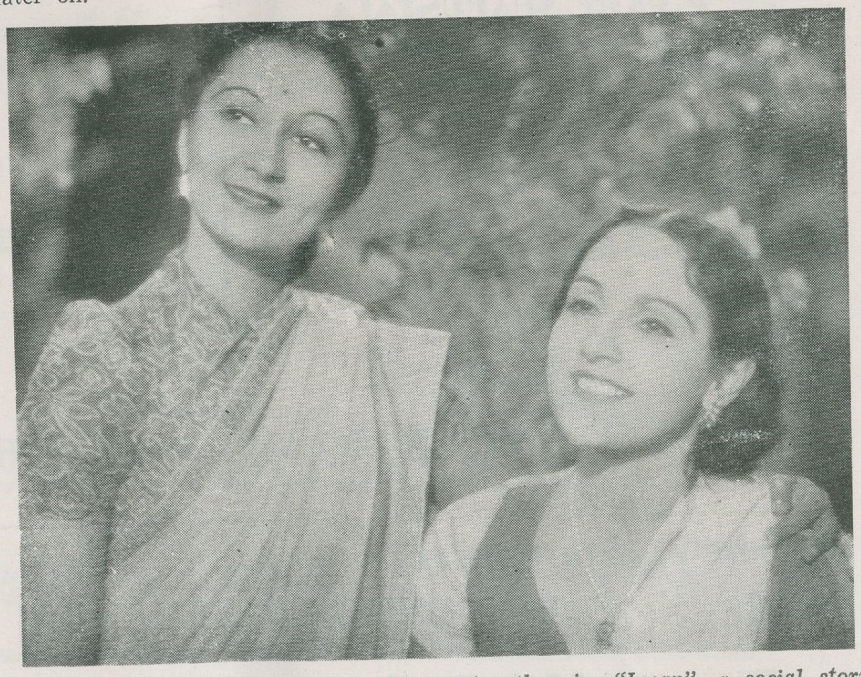
From now on Niranjan becomes a tramp and soon becomes a favourite of a local Balika Ashram. The little orphans from this institution lionise Niranjan as their favourite lunatic. Years pass this way.

At Srinagar, Sharda can not believe that her husband is dead. Her little child, Madhuri, is born. Gyanu Dada, the patron saint, also manages to die to add more pathos to the game. Now Gyanu's own daughter Prabha and Madhuri become Sharda's responsibility. She sends them to Balika Ashram and thus draws the strings of the drama closer and into a more intimate circle, seeing that the very Ashram has also adopted Niranjan as its own special lunatic.

Very soon Sir Rajendra also becomes the chief trustee of the Ashram and brings with him his second son Prakash when he pays an official visit to the Ashram. Thus round the Ashram are all the threads of the story woven and every one knows that the Ashram was destined to be the ultimate cockpit of conclusion.

Sir Rajendra's visit to the Ashram is in itself a strange study in psychology, provided by J. B. H. Wadia.

Knowing that it was an orphanage of little mites dependent on



Maya Bannerjee and Shobhana team together in "Insan", a social story of Jayant Films

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DIRECTION:

RAJA NENE

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MUSIC:

K. BHOLE

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Village Girl
Village Girl

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FEATURING:

★ DURGA KHOTE
★ NAZIR
★ ANANT MARATHE

★★★★★

DIRECTION:

K. AMARNATH

★★★★★

Sound: **S. JILLANI**

Camera: **L. N. VERMA**

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charity most of which was provided by Sir Rajendra himself, why is he intensely put out when he finds the little orphans singing at a meal? If the spirit of the charity was to make the little ones happy, one wonders how Sir Rajendra could get so furious as to insist on the expulsion of Baby Madhuri, the principal mischief-monger. Oh, but that was a "touch", special in itself, to bring home to the audience the greatness of Baby Madhuri's conquest when she wins over Sir Rajendra and even pulls his ear. The only drawback was that people know about it all in advance and some of them would have fainted had it not happened.

Another psychological "touch" was the strange portrayal of Prakash. No sooner does he step out of the car he spots his woman to 'kill'. When he spots Prabha he looks as if he was seeing a woman for the first time in his life. And from then onwards this romantic interlude is turned into a dog-and-bitch affair with Prakash constantly behind the back of Prabha.

And here the old 'history repeats itself' idea is shown by Prakash romancing and making Prabha enceinte just as Niranjan had done in the case of Sharda. Prakash, however, shivers about the whole affair. because of his father's temper and allows the drama to take a grim turn.

Now the climax starts travelling. Prabha races towards a pool of water to drown her sorrows. Madhuri plays trumps and gets Sir Rajendra's sympathy. All rush to save Prabha. Prabha comes across Niranjan who gets a comfortable roll-down a small hillock and gets back his bearings in order. Ultimately the whole affair is solved. Niranjan gets back Sharda and Madhuri. Prakash gets Prabha. And Sir Rajendra gets them all. Thus ends "Gentle" Jamshed's gentle effort to entertain our people.

POOR PRODUCTION VALUES

The production values of the picture are all-round poor. Sound and photography are of mediocre quality. The direction is rather poor and lacks imagination throughout. A couple of tunes are attractive but they are not well sung. The background music is a shade too loud to be effective. The dialogues are not much to speak of.

From the players, Baby Madhuri gives an outstanding performance. She is perhaps the sweetest child artiste recently seen on the Indian screen. Sparkling and precocious, Baby Madhuri steals every scene from her elders till she becomes the principal spirit of entertainment. Without her, the screen begins to bore and that is the best compliment we can pay to the little great artiste.

From the rest Mehtab in the role of "Sharda" and Himalayawalla in the role of "Gyanu Dada" can be said to have done their work pretty well.

And yet in spite of Baby Madhuri, "Vishvas" still remains a boring picture and by the time it comes to an end you purchase a headache with the admission prices.

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CAST:

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SMASHING STUNT THUNDER.

SHER-KA-BACHA

Director : RAMANLAL DESAI

CAST;

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OUR REVIEW

"Zamin" Just Fails In Its Purpose!

Ambitious And Ideological Story

Just because Pandit Shiv Kumar lacked sufficient courage to conclude his story with a progressive angle in its last hundred feet, "Zamin" remains an orthodox and, to some extent, a reactionary theme for the masses.

After launching out vigorously against capitalistic exploitation of the manual labourer who extracts his living from Mother Earth and vindicating this ideal by several intensely emotional situations throughout the picture, Pandit Shiv Kumar peters out at the end and tells us to go back and grow more rice and wheat in the Garden of Allah. This frustrative and orthodox conclusion to an otherwise vigorous story makes the picture look tame and inconclusive.

The most ridiculous scene that can be imagined is the final sequence in which a modern hero is shown as furrowing the field with his plough while his ultra-modern mate is shown as sowing the seeds of some grain.

What does Pandit Shiv Kumar intend to tell us by ending the picture thus? Throughout the story, he tells us that the land which was being exploited by the capitalists was more useful for yielding metal and minerals than rice and wheat. He proves this by digging huge holes into the land and taking out from it salt and copper.

ZAMIN

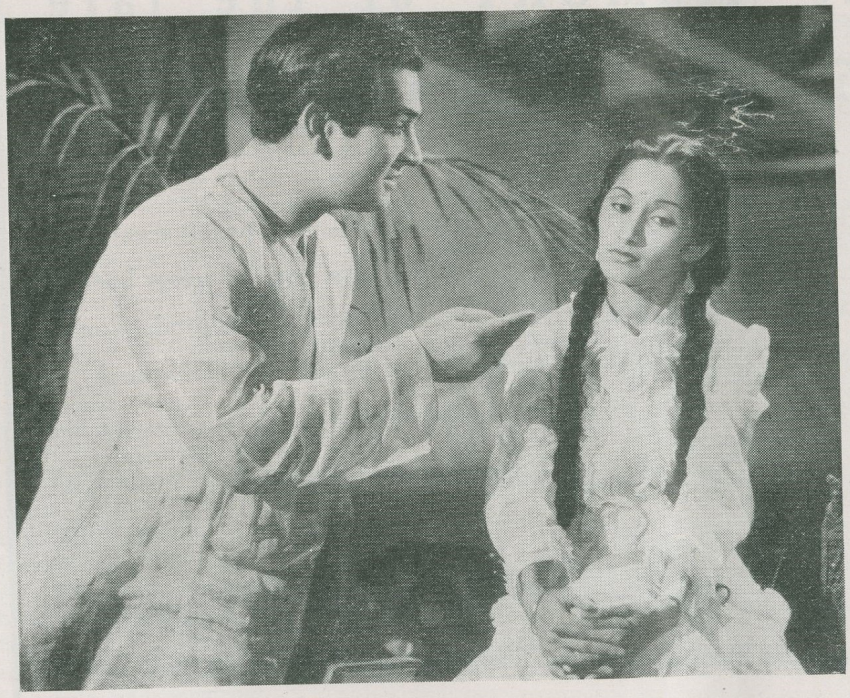
Producers:	*Anand Brothers*
Language:	*Hindustani*
Story:	*Pandit Shiv Kumar*
Music:	*K. Datta*
Photography:	*K. H. Kapadia*
Audiography:	*J. B. Jagtap*
Cast:	*Durga Khote, David and others.*
Released At:	*Minerva, Bombay*
Date of Release:	*18th Mar. '44*

Director:
ANAND KUMAR

Does Pandit Shiv Kumar want to tell us that in this industrial age in which metals and minerals are as much a necessity for human life as rice and wheat they should be allowed to remain buried in the bowels of the earth just to nurse the sentiment of a farmer who wants to gather a rice and wheat crop from the superficial layers of such land? Rice and other grains are not the only products given to us by Nature. Mother Earth yields many more things in metals and minerals for vital human needs. If the ignorant farmer does not know this, it is the duty of the enlightened ones to initiate the farmer into the multiple necessities of present-day human existence and train him to cultivate an outlook in tune with the present industrial age.

If Pandit Shiv Kumar's farmer had realised the vital fact that the land which belonged to him was

It's a "look-at-me" pose by Maya Bannerjee from "Lal Haveli", a picture of Bombay Cinetone.



Prem Adib tries an explanation on Vasanti in "Bhagyalaxmi", a story of Laxmi Pictures.

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★ CHANDABAI & ★ MOHAMED SHERIF

STORY BY:- **MISS RUPMATI, B. A.** *MUSIC BY:-* **MUSTAQ HUSEIN KHAN SAHEB**

SCREEN PLAY, DIALOGUES & SONGS:- **BAI WAHID QURESHI**

DIRECTION:- **RAFIQ A. RIZVI** *PRODUCED BY:-* **RATAN BAI BEGG**

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The Editor, MINIMAG (the miniature magazine of dynamic India), Sixth Main Road, Malleswaram Post, Bangalore.

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capable of yielding metals and minerals of greater use to a wider world than the stomach-filling grain for individual and selfish needs, the drama would have ended on the high note of a progressive philosophy. Where is the sense of growing corn on a land that is pregnant with metals and minerals? While corn can be grown almost everywhere there are fewer spots on this earth where minerals and metals can be found. In this aspect, therefore, the story becomes orthodox and reactionary, because the author takes to sowing corn seeds merely to nurse a weak individual sentiment of an obscure farmer. Our motion pictures must present new facets of human existence, facets which will provide object lessons to the community in general. To dissipate this opportunity by giving sentimental sob-stuff woven round the smiles and sighs of an individual is, to say the least, criminal.

A BEAUTIFUL OPENING

The story opens beautifully with an earthquake in which Mother Earth opens her loving bosom and swallows the very human life which she is expected to nurse by yielding her best. From this destruction, are brought together a man and a woman from distant corners and the story begins in the truly ideological Adam and Eve way.

The man with his inherent constructive philosophy and supported by his strength of the arm appropriates to himself a piece of wilderness and builds his own sentry-box from where to proceed each dawn to woo his living from Mother Earth.

Nature in the guise of storm and rains, brings to the man his mate who, like opportunity, knocks at his door and is soon admitted into the little sentry-box and incidentally into the heart of the man. With two hearts in unison, that little sentry-box which provided a thin partition between the yawning skies above and the rough earth below soon becomes a home of humanity where fires burn and warm chilly hearts encouraging them into new desires to create and construct.

Unison soon brings to life another human life and very cleverly the brilliant author presents on the screen the evolution of our present-day life from its very beginning. With the birth of a child, ambitions are born in the hearts of the man and the woman and they cast their looks far and wide with the single aim of giving to the new one a better world. The past thus merges into the future and lives only to make the future a glorious certainty of existence. It is a beautiful philosophy and therefore greater the pity that in the last reel this theme should have been dissipated by concluding it in a so-called popular and yet common way.

In this little nest of fluttering hopes and ambitions, of trembling sighs and smiles, of rustic simplicity and innocent happiness comes the phantom of modern science with its accompanying greed and lust. Very deftly has the author introduced the element of power, authority and organisation, the three epidemics of the modern world, by bringing into the story a forest officer who represents in his uniform all the evils of the present-day. The ideological existence of the man, the woman and their offspring is rudely shaken by this phantom and very soon we are introduced to some of the grim capitalistic designs which contribute to the pattern of our modern life.

In the virgin land belonging to those original inhabitants is found salt which provides incitement to the near-by capitalist to exploit the poor owner under the guise of conferring a boon on him.

Now the drama travels in its old rut, so often seen on the Indian screen, the rich and knowing exploiting the poor and ignorant. While the man resigns to his fate with his characteristic optimism to build and create another world if necessary, the woman, like a cat of the earth scratches and fights back to hold what she considers as her birthright. Pathos is lent to the story by synthetic vicissitudes through which the woman and the child are allowed to pass. All throughout the man, now a tired human being, gradually loses his optimism and begins to think of the future in terms of the past and waits in agony for his mate and offspring to come back, irregardless of the economic exploitation practised on him by the industrial world.

Mighty and spectacular sets distinctive of the times grace "Draupadi", the New Huns mammoth production. Here is the gambling hall where the Pandavas lost Draupadi with the throw of the dice.

Here is the film that glorifies the dignity of ART and conveys the message of unity

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SILVER QUEEN

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Produced & Directed By:- **RAJA YAGNIK**

BOOKING:-

NEPTUNE FILMS

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FOR NORTH:-

DEVDERSHAN PICTURES

LAHORE.

Too suddenly, the drama takes a melodramatic turn by the introduction of romance. The daughter of the exploiter falls in love with the son of the exploited and they soon make an ideological team to storm the ramparts of capitalism. After some unconvincing sequences the story ends in flesh yielding to flesh and the early philosophy of the theme is thrown to the winds. In making the hero and the heroine sow seeds in furrowed fields, the writer finally scatters all the seeds of his own intelligence and makes himself a monument of ridicule and pity.

If Pandit Shiv Kumar had known that Latin proverb: "Finis Coronat Opus," (The end crowns the work) the end of "Zamin" would have been different and with a different end, "Zamin" would have become a really great picture.

DURGA DISAPPOINTS

From the players, Raj Bishwas as the Man, has given a performance almost true to life without being melodramatic or artificial. Incidentally, his work happens to be the best in the picture.

Durga Khote, as the Woman, has proved disappointing both in acting and dialogue. She puts more melodrama in her work than is necessary and speaks her Hindustani in a faulty way making the language sound foreign. With her pencilled eyebrows, she looked anything but a farmer woman.

David's performance is also disappointing. Perhaps he was badly handicapped by an entirely unsuitable moustache and baggy clothes. However he spoke well.

Khursheed, a new-comer, is just another eye-sore on our screen. She has a physiognomy which seems to deny her very sex and only the trade-mark of her saree saves her sex from being mixed up.

The rest in the picture are of no account and give none whatsoever.

Sound and photography are tolerably good.

The picture has no music to write home about.

In parts, the story is beautifully directed, while at other times Anand Kumar seems to have lost his grip. It would do well for Anand Kumar to cultivate a bit more of consistency.

Had it not been for the unfortunate conclusion which "Zamin" presents at its end, we would have willingly called this picture a great one. If further exhibition of the picture is stopped and a couple of hundred feet are shot again "Zamin" can still be reclaimed as a great picture.

THE DIFFERENCE

To get a good review from "filmindia," it is necessary to produce a really good picture and not a good-sized advertisement. When producers understand this fundamental principle, they will enjoy "filmindia" more.

BAHADUR

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MOVIETONE ART EXHIBITS

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NEW HUNS PICTURES LTD. (Bombay).

Never has so much been written about a motion picture in making as has been written about "Draupadi," the spectacular production of New Huns Pictures Ltd Jealous film writers, thinking that Editor Baburao Patel has something to do with this picture, are vying with one another in running down the picture in various imaginative ways, involving even the innocent Uday Shankar and making him an unwilling victim of a filthy controversy.

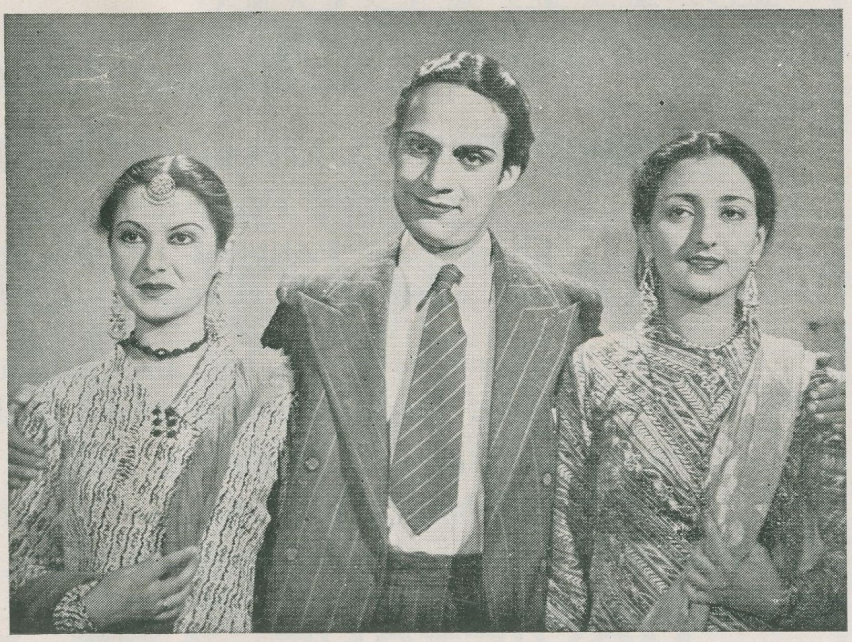
All this, however, has given some splendid publicity to the picture by making the people in the country extra conscious of the production which is confidently expected to be one of the biggest hits in the Indian motion picture industry. So long as the caravan doesn't stop, let the dogs bark.

And the "Draupadi" caravan is well on way to its goal, seeing the spectacularly beautiful set at the Minerva Studios in Sewri, in which Sushila Rani sings three thunderingly beautiful songs. The huge Minerva Studio with its complement of 400 persons has been turned into a whistling music-hall, the way we find all and sundry whistling the snappy tunes and walking to the rhythm of Sushila Rani's divine melody. Even that architectural phenomenon, Russi Banker, who shoots himself like a rocket from place to place, has slowed down his speed to suit the rhythm of Draupadi's songs. People say that if Russi Banker can be slowed down, every one else within a mile can be speeded up—such is the spell of the rare music which will be heard on the Indian screen for the very first time.

People in the town seem to be more worried about "Draupadi" than the producers themselves, seeing the number of visitors who call at the studios every week to see the eye-filling sets. One such set, the Pandava Palace, has become a mental teaser to all. The very immensity of this set has overwhelmed the on-lookers. You should watch Russi Banker blushing a deep red when people look at the set, gape and say, "It's wonderful. Who constructed that?" After that you can't find Russi anywhere even with a search party.

With the shooting of Draupadi's Chambers, more than half of the picture has been completed. This set could have been finished even a little earlier had it not been for the unexpected stubbornness of Sushila Rani who insisted on certain true-to-the-times jewellery for "Draupadi. After examining all the odd-looking trinkets available in the market and rejecting them unceremoniously with a frown, Sushila Rani had to draw and design her own ornaments to keep up her prestige with the producers. The final designs were executed to satisfaction by Nanubhai, the famous city jewellers, though it took Nanubhai all his patience to satisfy the historically fastidious heroine. That Nanubhai's bill runs into several figures is a matter over which the producers should worry. Artistes just remain artistes, whether new or old. They don't bother about the commercial side.

In any case with Sushila Rani fussing about small and big things, the cultural presentation of the olden times seems to be in safe hands remembering the scholastic mind behind those innocent and yet mag-



Manorama, Ajmal and Salma keep comedy and romance on the run in "Panchhi", a Nigar production.

netic eyes of the screen's most dynamic star.

BOMBAY TALKIES LTD. (Bombay).

Stung by our remarks in the last issue of "filmindia," Devika Rani, the Controller of Production at the Bombay Talkies Ltd., has christened her immediate 'baby' as "Char Ankhen." The picture features that old favourite Leela Chitnis and Jairaj and is directed by Sushil Mazumdar.

Doing things with her usual female vindictiveness, Devika has also named in advance her three probable future 'conceptions' and they will be "Jwar-Bhata," "Akash Deep" and "Bhook." While the last name has some significance in this country of starving millions, the other names hardly sound attractive. But the Bombay Talkies were never very good at naming pictures. "Bandhan," "Kangan" and the rest of their tommy rot, inspite of their unattractive labels, ran well and that is what Devika wants. A silver jubilee is the least she expects from a picture and if she cannot get it from a single theatre, she will still manage it between two theatres, as was recently done in the case of "Hamari Baat." We suggest that now this picture should be shifted from the Majestic and taken to the Chitra and then to the Plaza and then to the Taj and so on till Devika secures for the picture the golden jubilee week and thus gives herself another opportunity to be photographed again with her "boys" with her best innocent smile switched on.

People tell us that "Char Ankhen" is being regularly shot at the Malad Studios, though we have no official news of these production activities. Evidently, the publicity department of the studio is not functioning properly. in spite of the different Chowdharys pulling the wires in all directions.

RANJIT FILM CO. (Bombay)

That spectacular production, "Shankar Parvati," is still at the Opera House, drawing good houses.

At the studios, Director Aspi Irani, now that the Bombay racing season is over, is busy giving his final touches to "Pagli Duniya," featuring Mumtaz Shanti and Kanaihyalal.

A new costume picture on the sets at present is "Mumtaz" featuring Khursheed and Chandramohan. It is placed in charge of Director Kedar Sharma who has already two pictures, "Visha Kanya" and "Harjai," ready for release.

Another new picture in the making, under the direction of Mr. Wajahat Mirza, is "Shahenshah Babar," starring Khursheed.

The other big pictures planned for production are "Ganesh Janma" and "Seeta Haran."

SHALIMAR PICTURES (Poona)

Producer W. Z. Ahmed seems to keep himself "out-field," the way

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we can't see him these days. Perhaps he is busy shooting the final sequences of "Mun-ki-Jeet," which he says will be a "sensational social picture."

Just at present, we want to know when this tinned sensation is coming to the screen, as people have been wanting to see Neena for some months now.

Director Mohsin Abdulla is reported to be studying the romantic history of Lord Krishna, whose record, of keeping 16,000 women interested, is still a world record in these record-breaking days.

PRADEEP PICTURES (Bombay)

Producer Kamalabai Manglorekar is reported to have become very ambitious about her new picture, "Panna Dai." They say that she is out to collect a formidable cast and hand it over to an experienced director who is at present enjoying an official position in a Government post. When some of her plans mature, we shall, of course, tell you about them. In the meanwhile Pandit Indra has been retained to write some popular songs for "Panna Dai."

HINDUSTAN CHITRA (Bombay)

Producer-director-artiste Kishore Sahu is gradually extending his intellectual activities in addition to the film production work. His latest venture is a film magazine, with modest apologies to "filmindia." In this magazine, Kishore writes short stories and calls them fiction, takes to task other producers and ends by praising himself.

His production, "Shararat," a social story featuring Protima Das Gupta and himself, is reported to have been completed and is now awaiting a theatre and a releasing date.

MAZHAR ART PRODUCTIONS (Bombay)

Producer-director Mazhar Khan blushingly tells us that he has at last completed "Bari Baat," his extraordinary social picture, featuring Suvarnalata, Ullhas and Mazhar Khan.

Mazhar Khan's future plans are not formulated yet, as the old boy is nursing rather an indifferent health at present and wants to put his own machinery into order before he sets the production machinery going once again.

NAVYUG CHITRAPAT LTD. (Poona)

"Pundalik", a devotional story of a man from Maharashtra who put his parents before God, has been released at the Central Talkies in Bombay. Though the picture is considered by some to be miles better than Rajkamal's and Shantaram's "Mali", it is reported to have got rather a lukewarm reception in the city. The real trouble, however, seems to be that there are at present too many provincial devotees blaring out their prayers from different cinemas boring even the Almighty.

Can't we have fewer devotional pictures in the coming year?

ATRE PICTURES (Bombay)

Producer-director P. K. Atre, despite his stage preoccupations, is reported to be shooting the final sequences of "Dil-ki-Baat," a social comedy featuring that light-eyed cutie Vanmala, Durga Khote and Ishwarlal.

The picture is expected to be an entertaining treat.

TALWAR PRODUCTIONS (Lahore)

Producer-director R. C. Talwar visited Bombay recently to supervise the city release of his latest social picture, "Shukriya," starring Ramola.

The picture has been released at the New West End where it is reported to have appealed to certain classes of people.

PANCHOLI ART PICTURES (Lahore)

The final sets of that ambitious costume picture, "Shirin Farhad," are now being shot. The picture is expected to be ready early in the month of May.

N. R. DESAI PRODUCTIONS (Bombay)

This company is producing a social picture called "Gaali," featuring Nirmala. The story is written and directed by Chowdhary.

VISHNU CINETONE (Bombay)

Starring Leela Desai and Motilal, the latest directorial effort of Nitin Bose is called "Mujrim." The picture is now in the interior sets.

MOHAN PICTURES (Andheri)

"Taramati,' a costume picture directed by Raja Nene, is on the anvil at present. Another picture which is lying ready for release is "Village Girl" featuring Durga Khote.

KAMAL PICTURES (Bombay)

Producer H. Barot is reported to have progressed further with his new costume picture, "Birbal."

Kamla Chatterjee makes "Vish Kanya", a spectacular Ranjit picture an entertaining affair.

AURORA PRODUCTIONS (Bombay)

Their maiden production, "Suno Sunata Hoon" is now fast nearing completion and Producer Daniells is busy about its release arrangements.

PRABHAKAR PICTURES (Kolhapur)

News from Kolhapur confirm the report that Director Bhal Pendharkar has completed the important sets of "Maharathi Karna." This picture should be ready sometime in the month of June.

BOMBAY CINETONE (Bombay)

The final finishing touches to their ambitious picture "Lal Haveli" are now being given by Producer K. B. Lall. After this one, he threatens to produce "Samrat Ashok."

UNITY PRODUCTIONS (Calcutta)

Their new picture under production is called "Kurukshetra." These people have started a new distributing department under the name of Unity Film Exchange.

PURNIMA PRODUCTIONS (Bombay)

Encouraged by the success of "Raja" these people have started a new social picture called, "Bindoo."

SOUBHAGYA PICTURES (Bombay)

Producer-director Khosla reports that his social picture "Ronaq" is now in the final stages. The picture features Chandramohan, Motilal and Charlie.

JAYANT DESAI PRODUCTIONS (Bombay)

"Zaban" a social picture featuring Ishwarlal and Kaushalya is now awaiting release probably at the Lamington.

SUNRISE PICTURES (Bombay)

"Mahasati Anasuya" featuring Durga Khote seems to have failed to click at the box-offices. Another one which Producer Vyas has got ready for the people is a social one called "Ma Baap" featuring Veena.

BOMBAY PICTURES CORPORATIONS (Bombay)

"Pagli" a Punjab picture distributed by these people will be on the screen at the Taj Talkies very shortly. It features Aruna Devi and Asha.

MEHER TALKIE DISTRIBUTORS (Bombay)

Producer S. Currimbhoy reports that he has completed a social picture "Dilruba." for which release arrangements are now being made.

ORIENTAL PICTURES (Bombay)

They have a social picture under production called "Kaliyan" which is being directed by Kedar Sharma and featuring Motilal, Leea Desai.

THE SCREENS (Bombay)

This company has secured the world rights of that social picture, "Insan" produced by Jayant Films. The picture is under production now and will be completed very shortly.

ASIA FILMS OF CHINA (Bombay)

This new firm of distributors has the following Russian films for Indian release: "The Story of Stalin-

Motilal is obviously on trial in this shot from "Umang", a Praja picture.

grad," "She Defends Her Country" and "The Battle For Ukraine."

NAVIN PICTURES (Bombay)

"Dost," a social picture, produced by the people is running well at the Imperial. It features Nur Jehan and is directed by Shaukat Hussein.

PRAKASH PICTURES (Andheri)

We have not received any authoritative news from the studios but we hear that the propaganda picture called "Police" has been completed.

NIGAR PRODUCTIONS (Lahore)

Director Barkat Mehra is now giving final touches to his new picture "Panchhi," featuring Manorama and Ajmal. The picture is expected to be ready for the screen in June.

FAMOUS FILMS (Bombay)

This production company has revived itself under the new licensing system and has commenced the shooting of a social picture called "The Flower" at the Shree Sound Studios.

PRAJA PICTURES (Bombay)

Producer K. M. Multani, is reported to have secured the Censor's certificate for his picture "Umang" which stars Motilal, Chandraprabha and others.

PRAFULLA PICTURES (Kolhapur)

"Gaja Bhau", a social comedy is awaiting release. Producer Winayak has started another social picture called "Badi Ma," written by Khandekar and it is reported to be something of a propaganda story.

UNITED FILM DISTRIBUTORS (Bombay)

"Paigam" an Amar picture is awaiting release while these people have secured another one in "Ashirvad."

NEPTUNE FILMS (Bombay)

Producer-director Raja Yagnik is reported to have completed his thriller, "Silver Queen" featuring Madhuri.

STAR PRODUCTIONS (Bombay)

Producer Ratan Bai has again burst out into new activity and started upon the production of "Dasi" a social story.

NATIONAL PICTURES (Bombay)

Their present picture under production is called, "Sher-ka-Baccha".

NITIN PICTURES (Bombay)

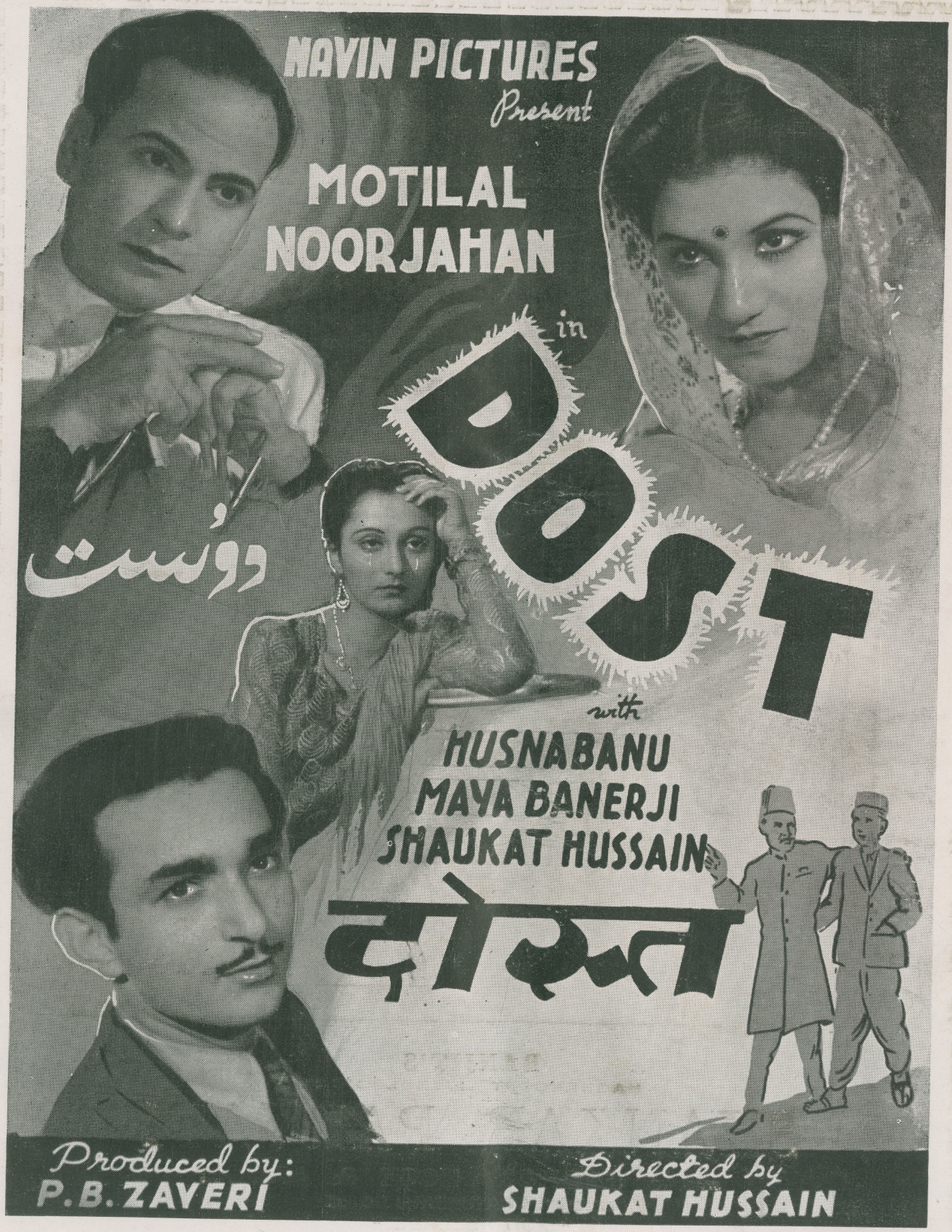
These people have a new picture under production called, "Kaun Hamara" evidently a social subject.

MOVIETONE ART EXHIBITS (Bombay)

This distributing firm has secured the rights of "Bahadur" produced by Jagriti Pictures It is directed by Mr. Bhagwan and features Shanta Patel.

A shot from "Maharathi Karna" under production by Prabhakar Pictures.

Printed by Baburao Patel at New Jack Printing Works, Ltd., 39, Sankli Street, Byculla, and Published by him for "filmindia" Publications Ltd., from 55, Phirozshah Mehta Road, Fort, Bombay.



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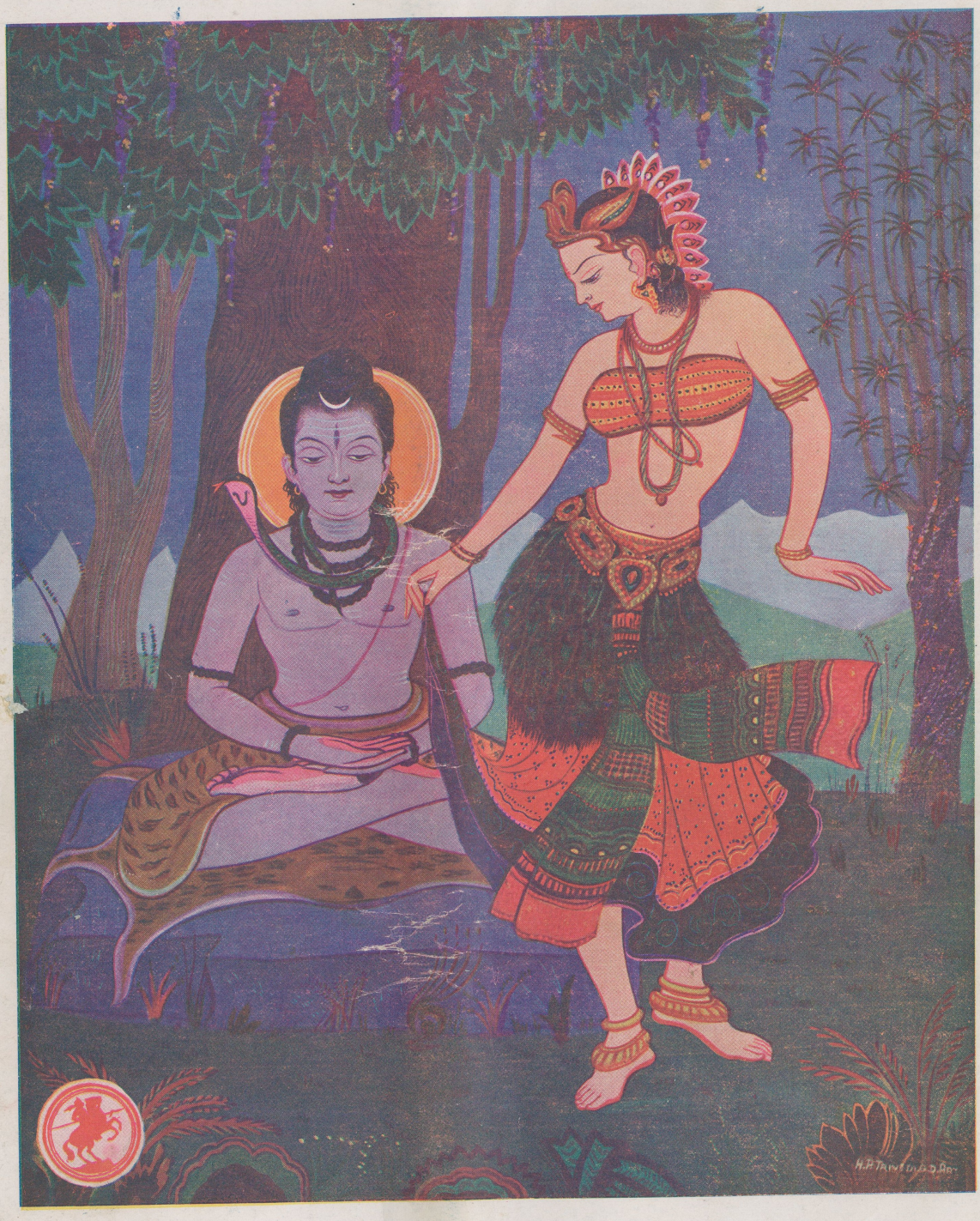

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